D E S I G N

PENCIL POINTS

FEBRVARY
1939

Bronze Windows now cost less due to standardized designs





Bronze windows permit close fitting... operate smoothly... reduce maintenance to a minimum

Thanks to recent standardized designs, windows of Anaconda Architectural Bronze are less expensively priced than ever before. As a result, an increasing number of public buildings, institutions and schools have been and are being equipped with windows of Anaconda Bronze. They are likewise being used more and more in residences. Leading manufacturers offer these windows in both casement and "double-hung" types.

For metal windows, bronze offers the same important advantages which have made it a preferred material for store fronts, building entrances and other architectural metal work. It is a sturdy, durable metal . . . rustproof, of course. Every bit as economical as they are attractive, bronze windows, left to weather, assume a statuary color and require an absolute minimum of maintenance.

The American Brass Company does not make windows but supplies extruded and drawn Anaconda Architectural Bronze to leading manufacturers.

ANACONDA
from mine to consumer
39102

FOR WINDOWS

Anaconda Bronze

THE AMERICAN BRASS COMPANY
General Offices: Waterbury, Connecticut

In Canada: Anaconda American Brass Ltd., New Toronto, Ontario. Subsidiary of Anaconda Copper Mining Company

D E S I G N

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PENCIL POINTS

KENNETH REID
EDITOR

CHARLES MAGRUDER
ASSOCIATE EDITOR

DON GRAF
TECHNICAL EDITOR

The Monograph Series
RUSSELL F. WHITEHEAD
EDITOR

Published Monthly by REINHOLD PUBLISHING CORPORATION, *Stamford, Conn., U.S.A.*

Ralph Reinhold, *President and Treasurer* — H. Burton Lowe, *Vice President and Secretary*
Philip H. Hubbard, *Vice President* — Francis M. Turner, *Vice President*

Executive and Editorial Offices: 330 West 42nd Street, New York

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Pella CASEMENTS-

the only complete window with a wood lined

STEEL FRAME

Pella Casement Windows have rigid metal frames made of heavy sixteen gauge rustproof, galvannealed (zinc impregnated) steel. These frames are full jamb width — $5\frac{5}{16}$" wide and they are made to fit all types of wall construction. Clear, genuine white pine (other woods if desired) is used for lining Pella Casement frames.

Other Pella Casement Features

ROLSCREENED—famous Pella Rolscreens preserve the architectural beauty of clear, sparkling windows. Always in place — no putting up — no taking down. Guaranteed for 10 years.

DUAL GLASS — removable, single panel, Libbey-Owens DSA glass protects against winter cold and summer heat. Practically invisible.

SPRING BRONZE WEATHER-STRIPPIN′ — compression type — that paint ,n't clog. Tension easily adjusted. Exclusive Pella design.

SASH — Genuine white pine $1\frac{3}{4}$" thick. Hung on non-extension, self-cleaning hinges. Under-screen, worm gear operator built in.

Saves Drafting Time

Pella Casement details can be drawn into your own plans, thus eliminating further drafting on window construction. Authentic designs are available to blend in with and emphasize the character of any style architecture.

Save on Wall Cost

Overall Casement dimensions are 20% over-size which saves materially on wall cost. Glass size 9" x 12"—admits 12½% more light. Weather-tight and highly non-conductive to heat and cold, Pella Casements meet rigid requirements of modern heating, ventilating and air conditioning.

WRITE TODAY FOR FREE BOOK

This interesting book shows progressive installation photos and complete data. It is file size. Get your FREE copy by writing to: ROLSCREEN COMPANY, Dept. P29, Pella, Iowa.



CUT INSTALLATION COSTS

Pella Casements are 100% factory fitted and completely assembled. After uncrating, they are simply set into rough wall openings, caulked and locked in place by means of inside inter-locking fins. Weathertight installation completed in about 20 minutes.

SEE OUR CATALOG IN SWEET'S

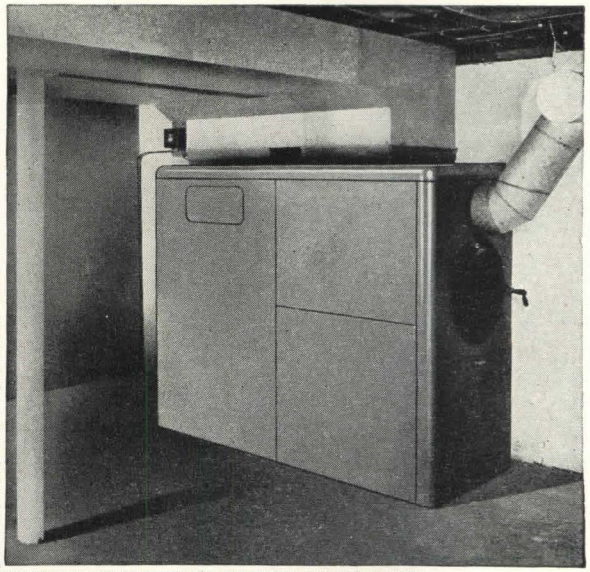


Pella

CASEMENTS ★ VENETIAN BLINDS ★ ROLSCREENS

"WE'RE SAVING SPACE IN THE BASEMENT, WITH THE FITZGIBBONS DIRECTAIRE





Tuck it away in a corner of the basement — and the Fitzgibbons Directaire will still give performance plus in air conditioning. Internally as compact as a submarine, it makes every inch work in cleaning, humidifying, warming and circulating air to every desired room. A triumph of concentrated comfort-engineering, it allows the architect and home builder new wide possibility in basement planning.

And yet the Directaire is one of the simplest units to service, with every vital part easily reached. Thus from every angle — architect, heating contractor, homeowner — it is *right* for the modern home.

Directaire is built in types to operate with any oil burner, gas burner, stoker. Two types of jacket — Enclosing (covering burner) and Standard (shown in photo above).

This basement plan, typical of home design, gives a fine large play room, laundry, and tool room, and still provides plenty of space for a complete heating and air conditioning plant. The added space in the basement always pleases home owners.

Fitzgibbons Boiler Company, Inc.

General Offices:
ARCHITECTS BUILDING, 101 PARK AVE., NEW YORK, N. Y.
Works: Oswego, N. Y. *Branches and Representatives in Principal Cities*
Distributed in Canada by
FESS OIL BURNERS OF CANADA, Ltd., Toronto, Ontario; Montreal, Quebec

Fitzgibbons is glad to cooperate with architects in the recommendation of proper sized air conditioners, whether of direct-fired or split-system type. Use this cooperation . . . For complete Directaire details, which have proven of great interest to many architects, write for the catalog PP-2 today.

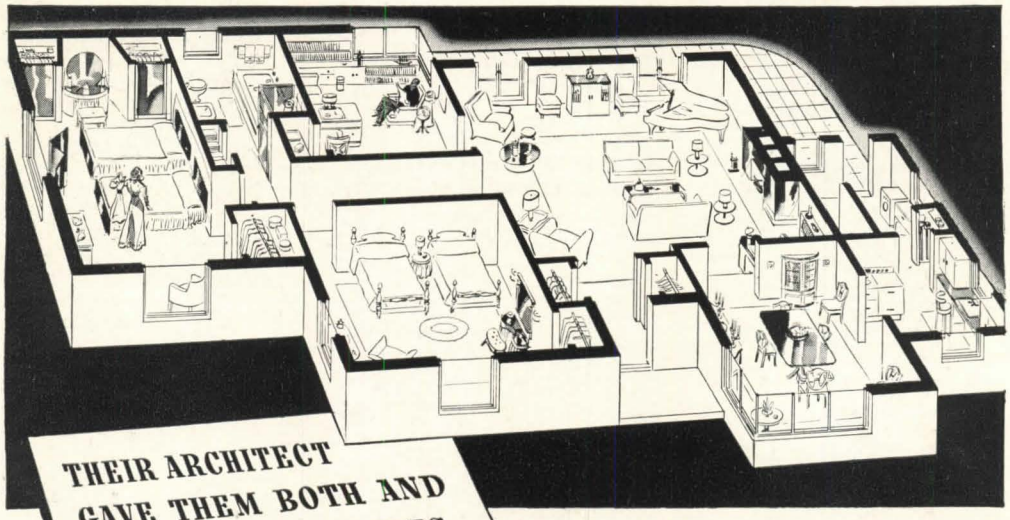
FOR FURTHER INFORMATION
SEE OUR CATALOG IN SWEET'S



She **WANTED BIG CLOSETS ...**



he **WANTED A DEN ...**



THEIR ARCHITECT GAVE THEM BOTH AND MUCH MORE BESIDES

She, and her husband, had planned and replanned this home for years. Always in her subconscious mind, a voice kept repeating, "I want big closet space."

Heaven to her, was full of ample closets . . . wide, spacious shelves, broad drawers, row on row of coat hangers and hat holders . . . and a full-length mirror on the door.

He wanted a sanctuary . . . a den.

The skilled guidance of their architect has made their dream come true. And now, they have what they wanted, and more.

For, in this home of theirs, all through it, you'll find Glass in ample window spaces, "Window Conditioned" to reduce heating cost Vitrolite Glass walls in kitchen and bath . . . mirrors, either clear polished plate or colored . . . a home that is thoroughly modern in beauty, brightness and comfort.

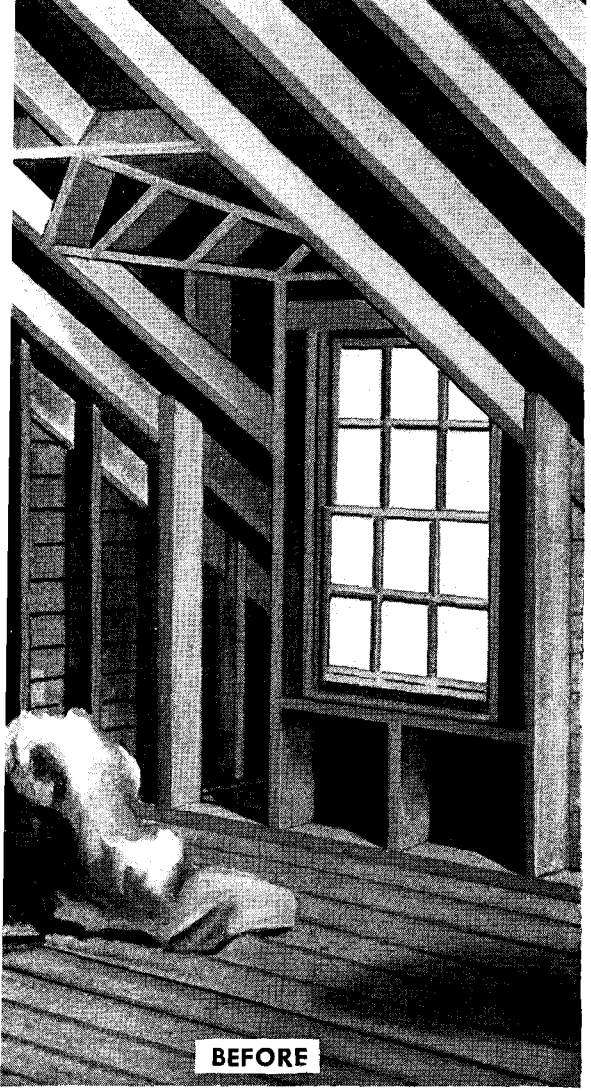
The best advice we can offer, to make your dreams come true, is this: Employ a competent architect, a capable builder, and, very important, use quality materials. All three represent a sound investment for sound building.

Libbey·Owens·Ford Glass Company, Toledo, Ohio.

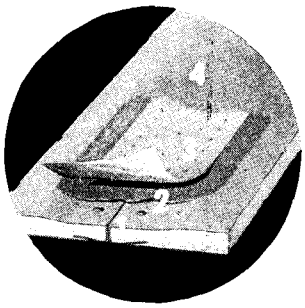
LIBBEY·OWENS·FORD *QUALITY GLASS*

LOOK FOR THE LABEL

- ***Here is another of a series of L·O·F advertisements to be continued this year in Time and Newsweek. Each advertisement will emphasize the value and the importance of the services rendered by the architectural profession.***



Here's how joints are *CONCEALED*



in Sheetrock walls

1. The recessed edge forms a channel at joints—
2. —which is filled with a special cement
3. Perf-A-Tape—strong, perforated fiber tape—is then imbedded in the cement, and—
4. —more cement is applied over it, leveled and sandpapered, completely concealing the joint.



LET SHEETROCK

THE FIREPROOF WALLBOARD

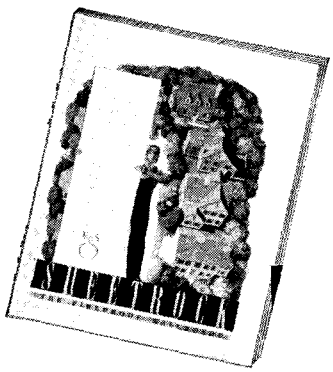
HELP YOU GET WINTER WORK

Recessed Edge Sheetrock* and Perf-A-Tape* are one of America's most popular remodeling combinations. With them you can build good-looking walls and ceilings over which any type of decoration can be applied. Sheetrock and Perf-A-Tape are easy to apply—go up quickly—cause a minimum of dust, dirt and inconvenience to building occupants.

Sheetrock Suitable for Every Type of Building

The use of Sheetrock and Perf-A-Tape is by no means confined to home remodeling. Thousands of feet are used monthly for modernizing walls and ceilings and building partitions in stores, offices, hotels, showrooms, restaurants where speed of erection and fine appearance are all important.

And through its new Monthly Payment Plan USG provides a way for your clients to pay for these jobs by the month and for *you to get your money as soon as the job is finished.*



Write today for the big 48-page Sheetrock book containing application details and dozens of modernizing suggestions.

United States Gypsum Company

300 West Adams St., Chicago, Illinois

PLASTERS • ROCKLATH* • METAL LATH • SHEETROCK* • FIBER WALLBOARD • SHEATHING
INSULATING BOARD • INSULATING WOOL • ACOUSTICAL MATERIALS • PAINT PRODUCTS
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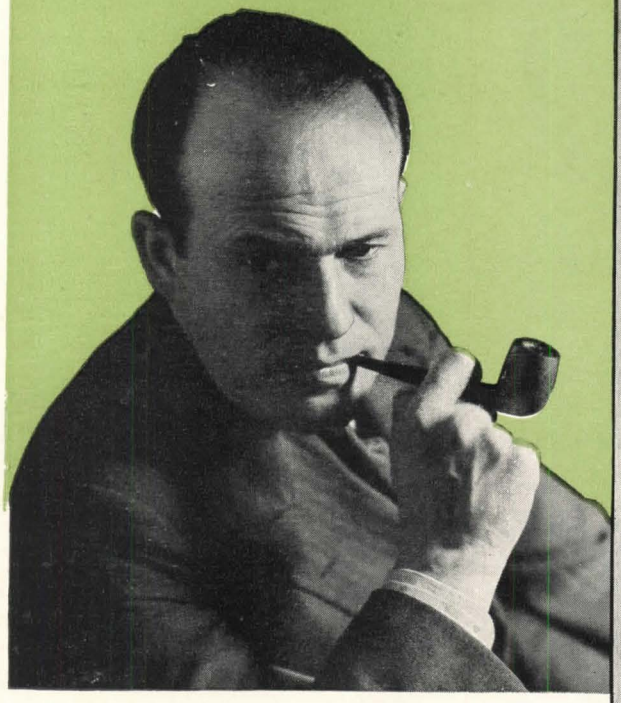
USG

UNITED STATES GYPSUM CO.
300 W. Adams St., Chicago, Ill.
Send me your Sheetrock book, containing Modernizing Suggestions and Construction Details.

Name .....

Address .....

City ..... *State* PP-2



"For exposed concrete finished surface best results are obtained by use of DOUGLAS FIR PLYWOOD Concrete Form Panels"

. . . William Lescaze

WILLIAM LESCAZE *was recently awarded a silver medal by the International Award Jury of the 1937 Paris Exposition for the famous Philadelphia Savings Fund Society building, the first modern skyscraper, which he designed with George Howe in 1932. Among some of his other works are his house in New York—where glass blocks were used for the first time—the Ansonia High School in Connecticut, the Aviation Building and the Pavilion of Switzerland, the two latter being now under construction at the New York World's Fair, 1939.*
For Mr. Lescaze, modern architecture is more than a way of building. It is a way of thinking not only about building, but also about man and life. He is convinced that contemporary American civilization will find its plastic expression in the works of modern architecture.

AGAIN Douglas Fir Plywood demonstrates the freedom of design permitted the architect who uses this versatile material. Plywood Concrete Form Panels were used to create the mass effect and unusual surface treatment of the new Columbia Broadcasting System studios in Hollywood.

Plywood form panels give a smooth surface which sharply reduces rubbing and finishing costs. Their light weight and large size substantially reduce labor costs. And they can be re-used repeatedly, effecting further savings. Only one grade of Douglas Fir Plywood is made specifically for concrete form work and *now* we trademark it "PLYFORM." Each "PLYFORM" panel has surfaces oil-treated and edges sealed at the mill.

Other grades of Douglas Fir Plywood are equally adaptable to any type of construction. Plywood wall and roof sheathing and subfloors add extra strength and rigidity in home construction — substantially reduce labor costs. For interior finishing Douglas Fir Plywood may be used for wall paneling, built-ins, ceiling, walls.

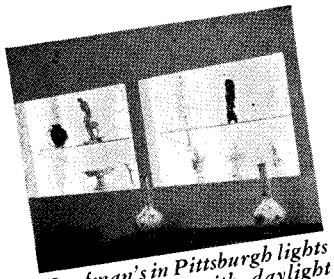
Stock panels of Douglas Fir Plywood (3, 5, and 7 ply) are manufactured in various thicknesses; as large as 4 x 8 feet, and even larger on special order. Trademarked grades are PLYWALL (wallboard); PLYSCORD (sheathing); PLYPANEL (standard panels); PLYFORM (concrete form); EXT-DFPA (exterior).

Sweet's Catalog contains complete data on Douglas Fir Plywood. Our Technical Division offers cooperation to architects and engineers. DOUGLAS FIR PLYWOOD ASSOCIATION, Tacoma Building, Tacoma, Washington.

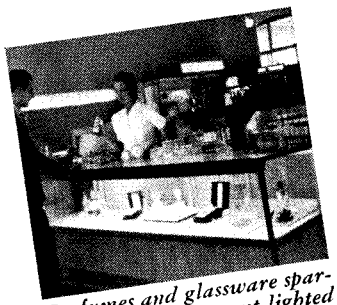


Above: The new Columbia Broadcasting System studios. Station KNX, in Hollywood, designed by William Lescaze, architect; Earl Heitschmidt, associate. William Simpson Construction Co., builders. "Experience has taught me that if exposed concrete is to be the finished surface, best results are obtained with Plywood forms," says Mr. Lescaze. "We are extremely pleased with the results achieved."

DOUGLAS FIR PLYWOOD
Real Lumber
MADE LARGER, LIGHTER SPLIT-PROOF STRONGER



Kaufman's in Pittsburgh lights display niches with daylight fluorescent MAZDA *lamps.*

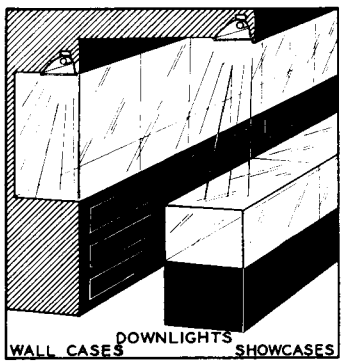


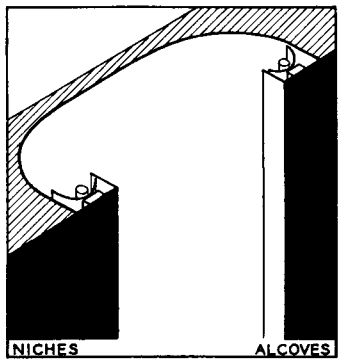
Perfumes and glassware sparkle in this fluorescent-lighted case at Linder Coy, Cleveland.



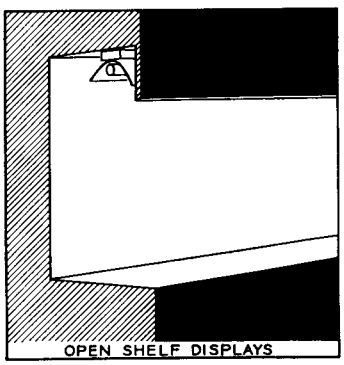
Roos Brothers' San Francisco store uses both fluorescent and incandescent lamps.

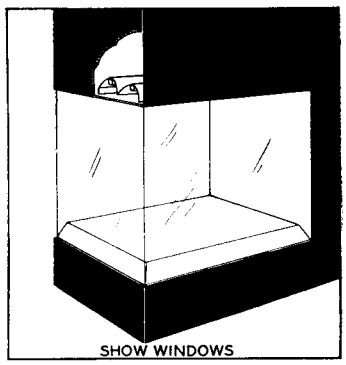
How Architects are using
THE NEW G-E FLUORESCENT MAZDA LAMPS
for INDOOR DAYLIGHT *effects*





The two sketches shown above indicate several places where fluorescent lamps can be effectively used to give new display value to merchandise.

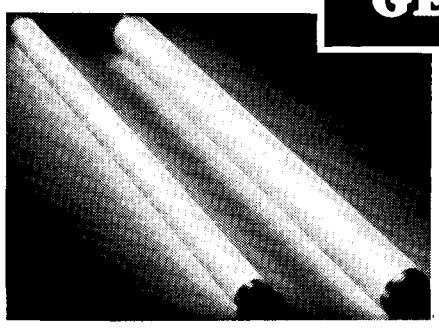




The sketches shown above illustrate how fluorescent lamps can be installed to provide ample lighting for open shelf displays and show windows.

• • •

G-E Fluorescent MAZDA *lamps are available in 18, 24, and 36-inch lengths and in several wattages. Because they are essentially arc lamps, they require special control equipment which is available.*



ARCHITECTS are discovering the extreme flexibility of the new G-E Fluorescent MAZDA lamps for building "indoor daylight" and colored lighting effects into stores, shops, theatres, factories, and many other places.

These are the lamps that give from 3 to 200 times more light than incandescent lamps of the same wattage and color . . . and that are 50% cooler for the same amount of light.

The daylight Fluorescent lamp gives the closest approach to real daylight ever produced at high efficiency. In their range of live colors—red, green, gold, pink, blue, and warm white—they also offer wide opportunity for decorative effects. Tubular in shape, fluorescent lamps lend themselves to most forms of modern architectural design, and provide a linear distribution of light at maximum efficiency.

For further information, write to General Electric Company, Dept. 166-PP-B, Nela Park, Cleveland, Ohio, or mail the coupon below.

TEAR OUT COUPON FOR USEFUL INFORMATION

GENERAL ELECTRIC

General Electric Co., Dept. 166-PP-B,
Nela Park, Cleveland, Ohio.

Send me, without obligation, new free booklet giving information about G-E Fluorescent MAZDA lamps.

Name.....

Company.....

Street.....

City..... State.....

NEW! REVOLUTIONARY!!

SPECIFY THE NEW OPTEX WIRE GLASS BLACKBOARD

●

● Employing a brand new principle of construction, Optex Wire Glass Blackboards are so DURABLE that their superb writing surface cannot be worn out in schoolroom use. They are EASY ON THE EYES... EASY TO WRITE ON... EASY TO CLEAN... EASY TO INSTALL.

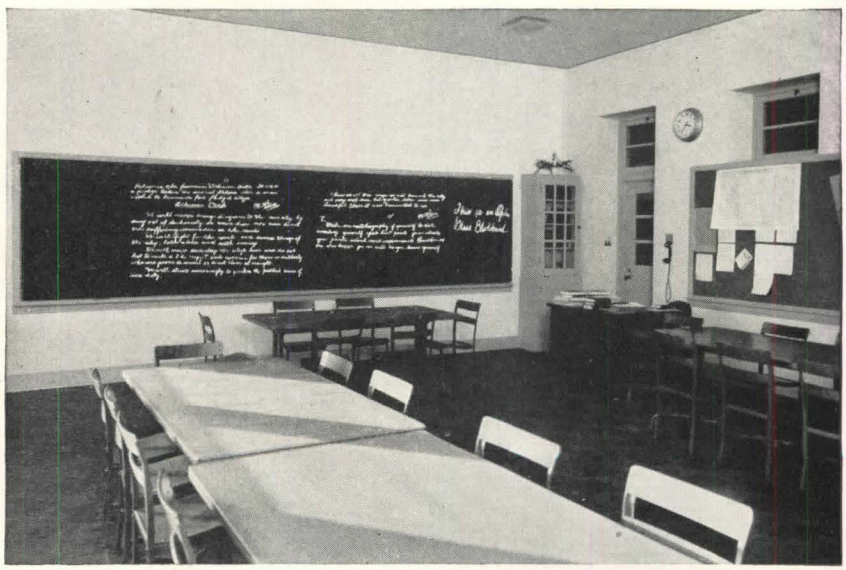
Optex Wire Glass Blackboards are made of glass—a very hard, non-porous and non-absorbing substance. A structural reinforcement of wire netting, cast in the solid sheet, is concealed by a layer of opaque glass, either black or green, which gives the board its color. Those features and a velvety writing surface give Optex Wire Glass Blackboards these outstanding characteristics:

DURABILITY—A permanent writing surface that does not require periodical and costly refinishing—that is impervious to alcohol, soap, naphtha, ordinary cleaning fluids or common acids. The color will never fade because that layer of glass is fused into the solid sheet behind the writing surface.

UNIFORMITY—Furnished in either black or green in standard lengths of 60" and any height up to 60" maximum. (Longer lengths up to 10 feet available on special order.) The standard thickness is approximately 9/32" and of such uniformity that Optex may be easily set in channels of limited clearance. As there is no variation in shade, selection and matching of color are not necessary.

UTILITY—Optex Wire Glass Blackboards reduce surface glare to an absolute minimum and they are free from "blind spots." This is because the light, which is reflected by the colored background, has to pass through the ground and treated diffusing surface twice. Thus the intensity of the reflected light is greatly diminished, and writing can be read without eyestrain from even the most acute angles found in normal schoolroom use. Optex is easy to write on because the velvety finish, mechanically controlled, has an even and pleasant "feel." Painted lines for special classroom work may be removed with paint remover without injury to the writing surface.

ECONOMY—In spite of their many superior features, Optex Wire Glass Blackboards are not high priced. Uniformity of size, thickness and color reduce installation costs... They can be cut into smaller sizes with the same ease as any light of wire glass used in building construction.

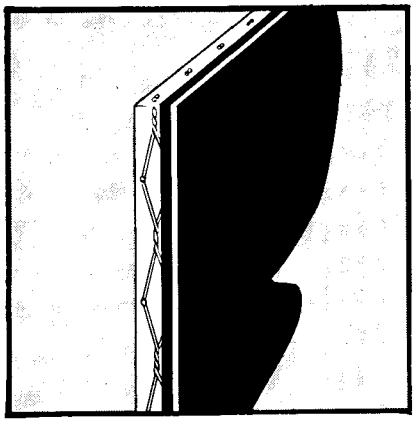


Inglewood High School, Inglewood, California

BLUE RIDGE GLASS CORPORATION • KINGSPORT, TENN.

ECONOMICAL!!!

THE MOST PRACTICAL AND SERVICEABLE BLACKBOARD EVER OFFERED!

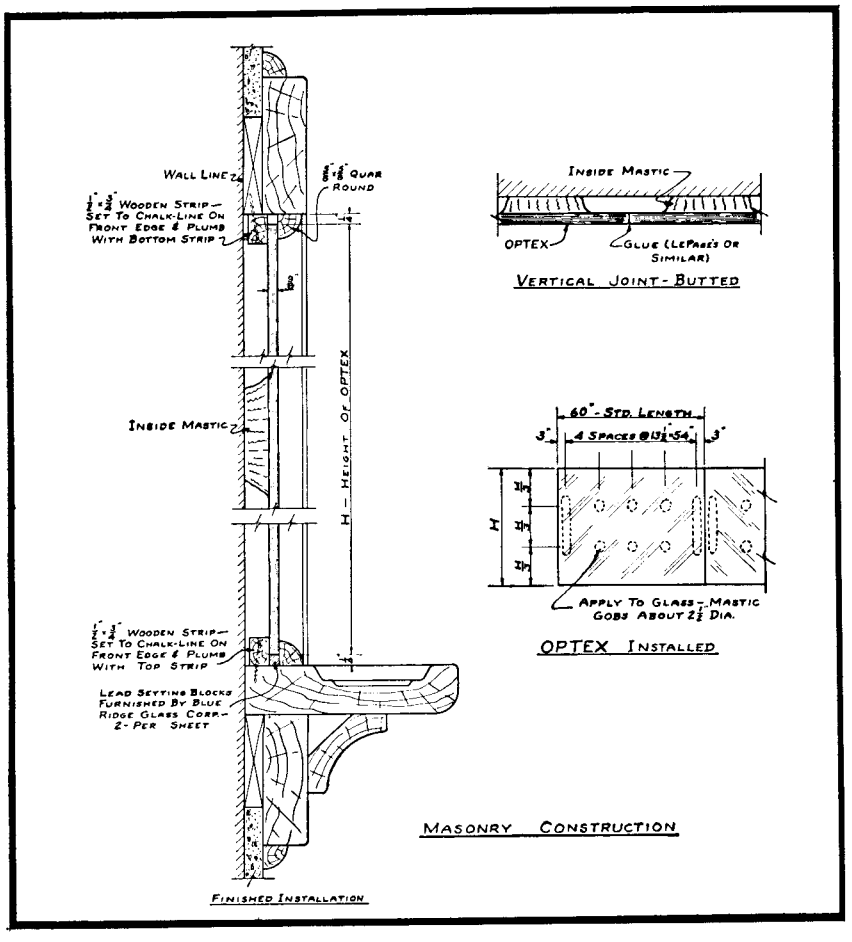


OPTEX WIRE GLASS BLACKBOARDS ARE INGENIOUSLY COMPRISED OF 3 SHEETS OF GLASS CAST SIMULTANEOUSLY ...

1. A base of clear glass with imbedded wire to reinforce the entire structure, providing a greater safety factor in case of accidental breakage, because the wire tends to hold the fragments together just as it does in wire glass used in skylights.
2. A center of dead-black or green glass.
3. A thin top surface of clear glass ground and treated to provide a velvety writing finish and soften the reflected light.

While in a molten state during the manufacturing process, these three sheets of glass are fused into one homogeneous unit.

DETAILS OF TYPICAL INSTALLATION OF OPTEX WIRE GLASS BLACKBOARDS



Typical Installation with Mastic

SPECIFICATIONS

All blackboards shall be _____ (black or green—state color desired), "OPTEX", as manufactured by the Blue Ridge Glass Corporation, Kingsport, Tennessee, and distributed by Libbey·Owens·Ford Glass Company, Toledo, Ohio. . . The manufacturer shall etch the word "OPTEX" on the face of each sheet in the lower left-hand corner.

These blackboards shall be made of glass approximately 9/32" thick. They shall contain a structural reinforcement of wire netting, cast in the solid glass sheet and completely obscured from writing surface view by an imbedded layer of _____ (black or green—state color desired), opaque glass. The writing surface finish shall be obtained by mechanically controlled machine grinding and subsequent special treatment in the manufacturer's plant.

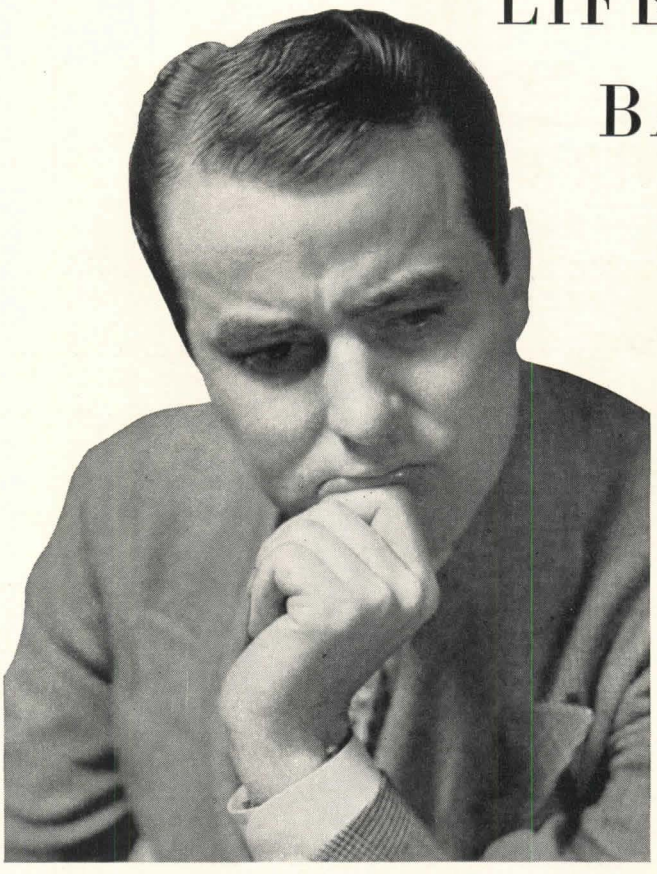
The blackboard contractor shall install these boards strictly in accordance with the manufacturer's printed instructions and full-size details which hereby become a part of these specifications.

Optex Wire Glass Blackboards are manufactured by the Blue Ridge Glass Corporation, Kingsport, Tennessee, and distributed by Libbey•Owens•Ford Glass Company, Toledo, Ohio. . . Write today for complete information.

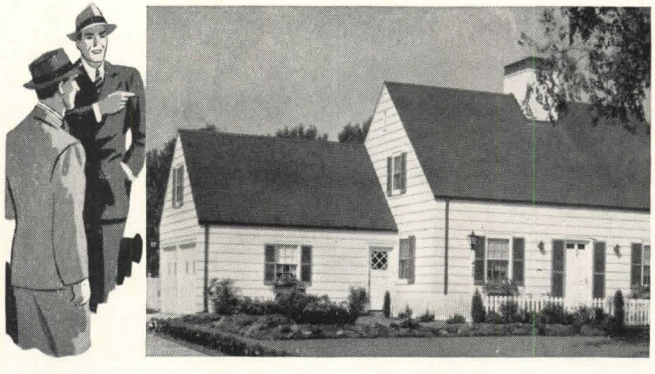
NOTE—Optex is also available without wire in several light colors with a special protective backing.

BLUE RIDGE GLASS CORPORATION • KINGSPORT, TENN.

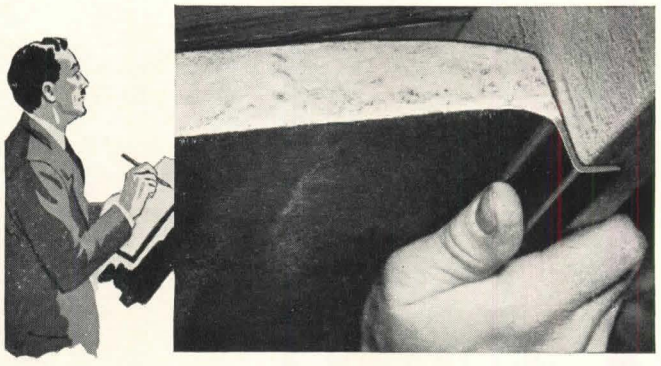
. . . So he specified the LIFETIME Insulation BALSAM-WOOL



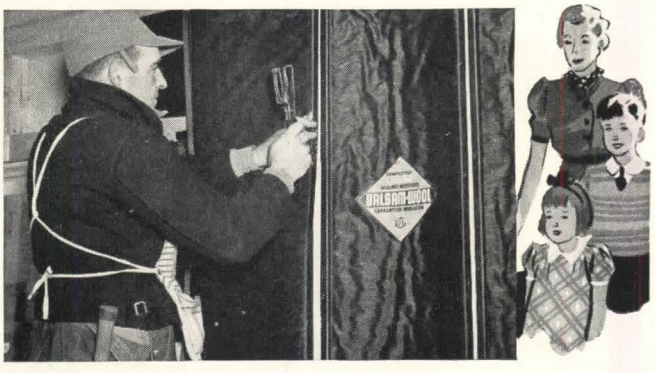
CLAIMS AND COUNTERCLAIMS besiege the architect who selects insulation today. Yet to choose wisely—to give your clients full and lasting insulation value—you need to know only two things about any insulation: (1) does it have high efficiency and, (2) does it keep its high efficiency through the years *on the job*.



THE FACTS ARE EASY TO GET—Balsam-Wool, the original moisture barrier insulation, need not rest its case on claims. In thousands of buildings, for 17 years, it has *proved* that it offers lifetime insulation protection . . . that it keeps its factory-controlled high efficiency.



PROTECTED IN EVERY WAY—Balsam-Wool has every quality that assures lasting efficiency. Its moisture barrier, better today than ever, offers a positive protection that architects and scientists demand. It is moistureproofed, windproof, verminproofed and highly fire-resistant. It is firmly fastened in place—will not settle.



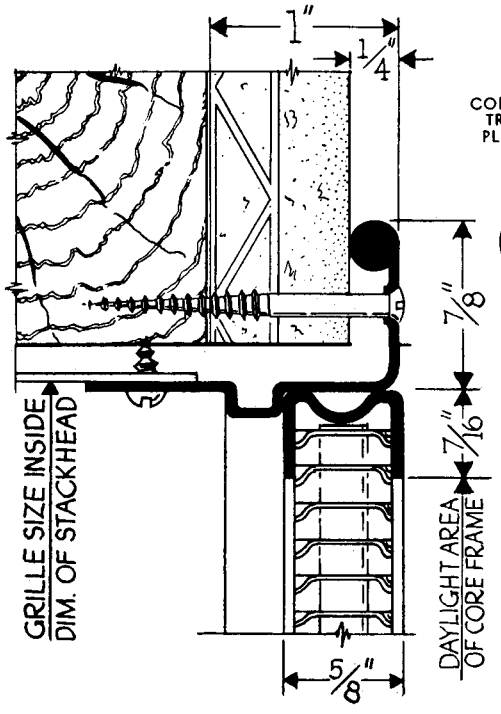
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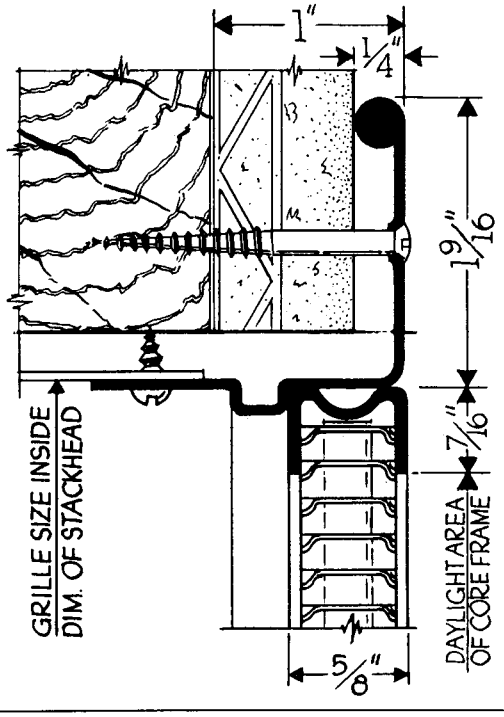
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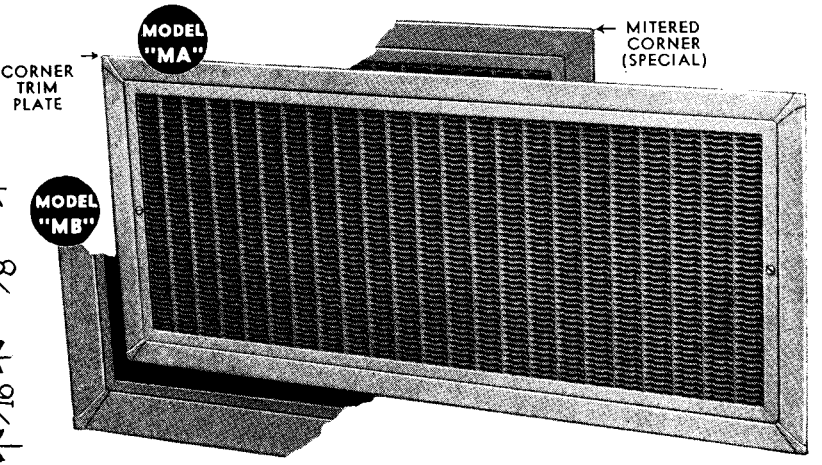
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HERE, THERE, THIS & THAT

Potomac Patter

With the arrival of the 76th Congress and the second snowstorm in these parts, Washingtonians went into hibernation for fair. But not the architects! Congress and/or snow cannot stop Washington's architectural gentry from idolizing this juggernaut of building operations. They give their all in this cause — Government and private practitioners as well. The Government lads, however, have the more difficult problem of crowding in a great deal more work in a seven-hour day than do the local lads with their unlimited time, for your Uncle Sam does not permit (officially) overtime work without compensation and no provision is made for extra pay as yet —if we are to believe the guardians of draftsman's rights—F.A.E.C.T.

This rush of work has its effect on private offices as well as the Federal bureaus, to wit—some of the better Government lads have been induced by private architects to join them—with offers of comparative gain—not alone monetary but also the fulfillment of ambitions long dormant. Naming names: J. Wilmer Smith, Joseph Parks, and J. Hale Darby, designers and delineators extraordinary, took leave of that good little office, the Bureau of Yards and Docks, Navy Department, to step into or with private offices.

We sincerely hope that Raymond W. Bristol is doing himself good down in Florida. It seems that this business of knocking out about fifteen million dollars worth of building for "you and you and you" has affected his health and doctors ordered a rest.

The old adage about doing it yourself if you want it done well, has again been applied by that well-known (at least in these columns) A. L. Blakeslee: this time in the cause of architectural recognition for some of our suburban citizens. From the very inception of the idea to the actual culmination of the presentation of awards, did the aforesaid A.L.B. run the show. As Chairman of the Committee on Municipal Art for the Washington-Metropolitan Section of the Maryland Society of Registered Architects, Blakeslee felt that "widespread interest in the improvement of architecture" in the area around Washington could be stimulated by recognizing commendable work recently executed. So saying, a competition was announced and a program written—by Blakeslee. As a suitable recognition it was decided that the winners be presented with a Diploma of Merit—designed by Blakeslee.

The competition which called for photographs of work executed in Montgomery and Prince George Counties since January 1, 1930, was to be judged by a jury of three architects, chosen particularly for their understanding of the subject in mind. This jury — selected by Blakeslee — consisted of Architects Klyde Fries, of Baltimore, William Dewey Foster, of New York, and Rudolph Stanley-Brown, of Cleveland. The latter two now are in Washington as Contract Architects with the Procurement Division. Of the 168 entries submitted in competition, 41 were awarded recognition. Prize-taker Supreme was V. T. H. Bien, with nine firsts and thirteen honorable mentions.

Opportunity is knocking at some ambitious young architect's door. Your Uncle Sam is now conducting a most magnanimous competition for the design of the proposed Smithsonian Gallery of Art. The prize money is interesting enough and the fact that a government contract awaits the winner should be an added inducement.

RED

Schools Must Lead, Not Push, Says Dean Meeks

An architectural school "to be effective today must lead inquiring young minds: it cannot push and, above all, it cannot forbid," members of the New York Architectural League were told by Dean E. V. Meeks, of the Yale School of Fine Arts, at a luncheon last month opening a Yale exhibition in the League gallery.

Arranged to illustrate the close collaboration between the arts which is emphasized at the Yale School, the exhibition resulted from student competitions and planning under faculty supervision. In his luncheon address on "The Aim of the Yale School in Relation to Modern Art Education," Dean Meeks outlined the broad five-year curriculum offered a maximum of 75 architectural students, as related to allied courses in drama, painting, and sculpture.

"We all realize that the arts are going through a stage of change, revision, and readjustment," Dean Meeks said. "Stylistic eclecticism in architecture seems to be making way for

(Continued on page 14)



Courtesy of Yale Gallery of Fine Arts

An example of the work in the advanced painting classes of the Yale School of the Fine Arts is this egg-tempera panel, designed as an overmantel mural for the library of a boys' school, which was shown at the recent Yale exhibition in the New York Architectural League gallery. It is the work of Jiryar Hamperzoom Zorthian, an Armenian student who has lived in New Haven since he was 10 years old and who completed his course at Yale with honors, receiving the degree of B.F.A. and a Traveling Fellowship providing for a year's study in Europe. Since his return to this country, he has been active in the field of mural painting and now is executing a large commission for the U. S. Post Office Department, which was awarded to him in a Government competition



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(Continued from page 12)

spontaneity in design, truly reflecting contemporary social conditions, materials, and methods of construction. Out of this may come—nay, surely will come — 'style' to replace 'the styles.' But underlying architecture is a fundamental aesthetic which has developed through the millenia of human experience. Composition, balance, rhythm, proportion, and scale are perennial and will endure through all vicissitudes and attacks. Functionalism and expressionism are the intellectual sisters of such underlying principles. They also are perennial. Together these basic considerations will form and dominate the new architecture. By them architecture will be judged, as heretofore, throughout its history.

"To carry out this simple policy of fundamentals requires a curriculum based on experience on the one hand, and prophetic vision on the other. This latter element is not so chimerical as it sounds. First of all tendencies should be tolerated, recognized, and examined. I am a firm believer in the inherent good sense of the keen young American. He is curious; he wants to experiment, but he also wants to know. Any school which is to be effective today must lead these inquiring young minds: it cannot push and, above all, it cannot forbid. Forbidden fruit is always the most alluring. Sometimes when a young progressive bites into it he finds it bitter. Fine! For no ban can accomplish what experiment pointedly, and sometimes painfully, demonstrates.

"In the arts of the present day there has emerged a recognized point of view and aim. It is to get away from the sticky 'stand-pat-ism' of Victorian and pre-war smugness and self-satisfaction, to relegate to its place in technique, careful copying; whether it be nature in the visual arts, or antiquarian stylism in architecture and on the stage; and finally to bring the subjective and intellectual elements in art back to their proper relation in the intelligent program of contemporary design.

"Above all we recognize that our art must be for, and express, ourselves. Let us get suggestion and inspiration from foreign artists and their work. But we are of our own locale and have and must nurture our own ideals."

Construction Course

The second annual "Construction Industries Short Course" sponsored by the School of Architecture, University of Oklahoma, will be held February 22-24 at Norman, it has been announced. Prominent speakers will offer material of interest to builders.

Parties, Meetings Festive in Boston

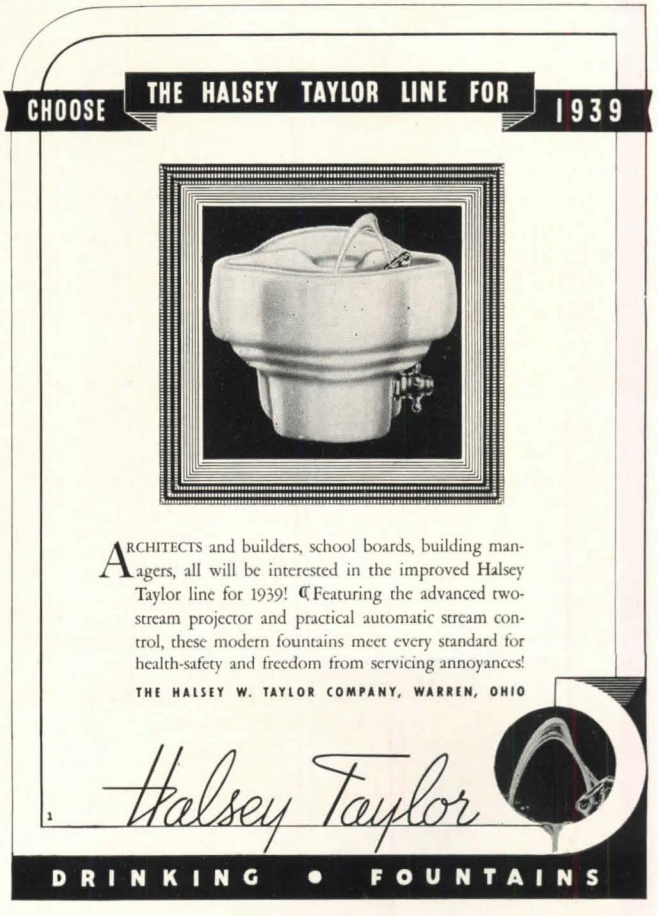
True to my prognostication the "Get Summer Club" of last August has now turned against Winter. W. E. Thompson, Chief Tail-twister, after shilly-shallying round during the first cool days, came out as bold as brass against the hiemal season.

I now do the same; but only because of its inadequacy. Two good snowstorms in late November and nothing of consequence since; upcountry, a poor crusty cover that has not been replenished with fresh powder in weeks. Architectural skiers having the time and the dough are operating from New Hampshire inns, where they alternate a little high altitude running and a little low altitude drinking and fare well enough for a poor year.

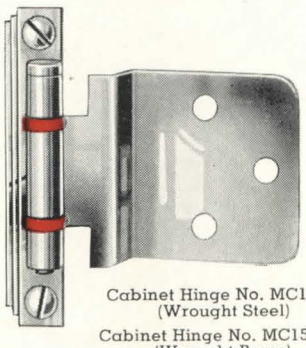
Exploit is one of skiing's great attractions. The very possession of a pair of boards gives a man prestige in his own eyes, so that Caspar Milquetoast, with skis over his shoulder and poles in his hands, swaggers into a snow-train like a world's champ. The performance of prodigious feats was once manifest by a show of scalps and sabre-tooth tiger pelts, upon the hero's return. Poets and minstrels propa-

(Continued on page 20)

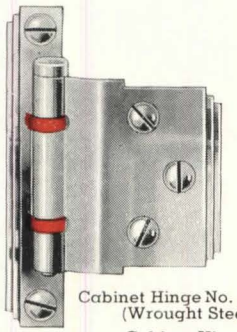




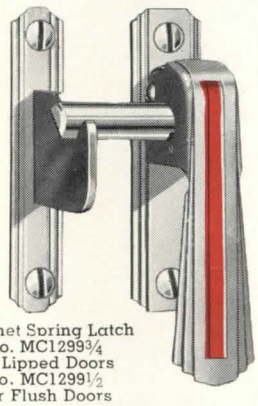
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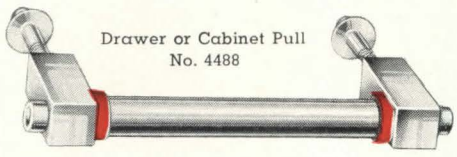
Cabinet Hinge No. MC1521
(Wrought Steel)
Cabinet Hinge No. MC1521½
(Wrought Brass)



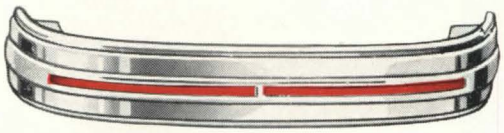
Cabinet Hinge No. MC1522
(Wrought Steel)
Cabinet Hinge
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Cabinet Spring Latch
No. MC1299¾
for Lipped Doors
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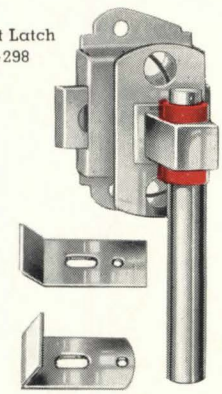


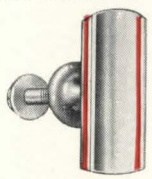
Drawer or Cabinet Pull
No. 4488



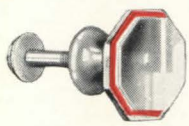
Drawer or Cabinet Pull No. 4478

Cabinet Latch
No. 4298

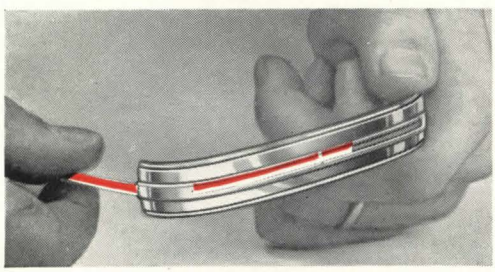




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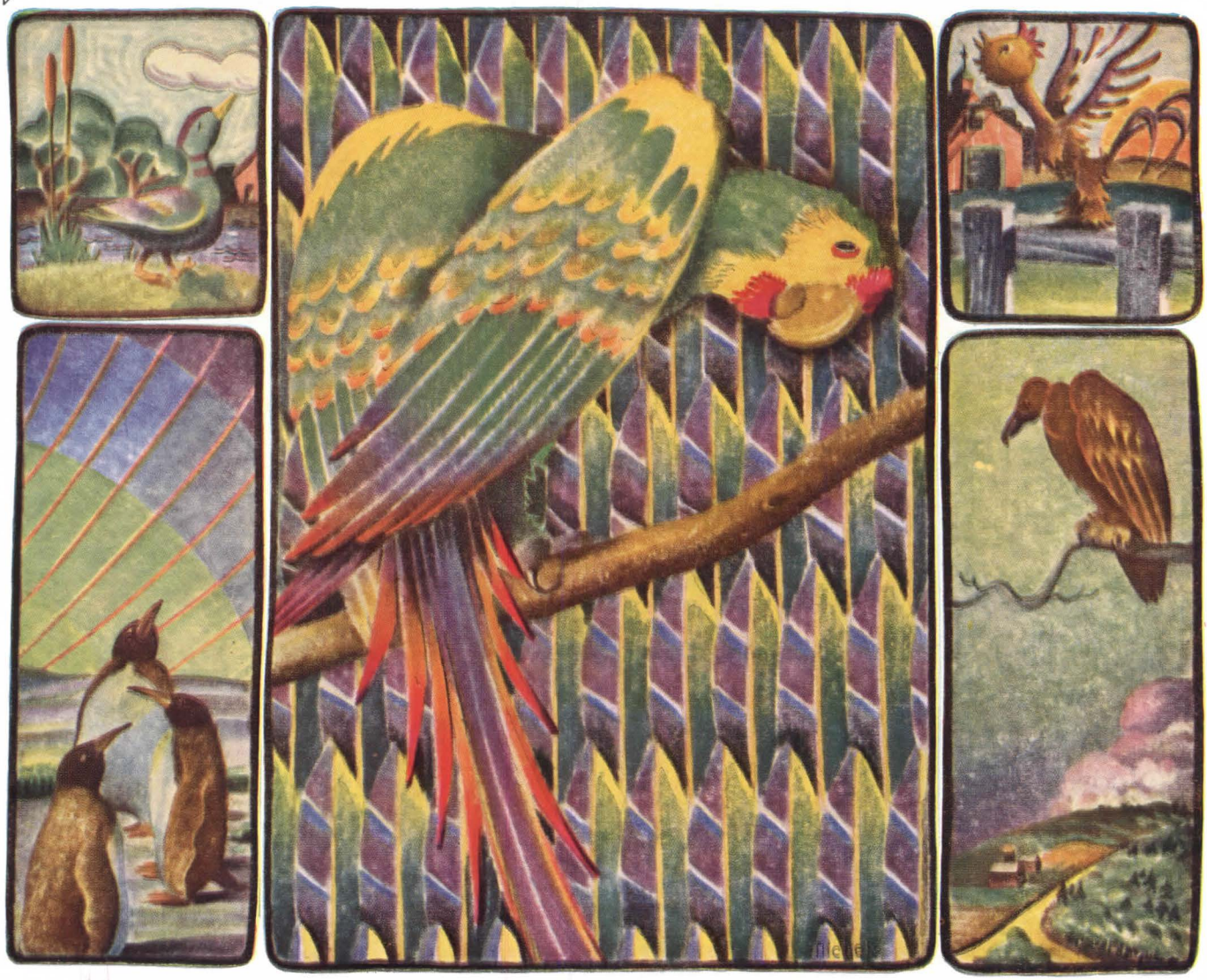
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Julian Michels

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(Continued from page 14)
gated the fame long after moths had made way with the actual evidence. Alas, the poor skier, except when racing or grandstanding on a practice slope, does his hair-raising *schusses* and tempo turns without benefit of a gallery. All he brings back, besides bruises, is the story and a thirst. A PENCIL POINTS subscriber recently sat in on a skiing post mortem. "You'd have thought they had been to the North Pole," was his accurate observation. But it is in that way that the architectural man fills the gap his sedentary pursuit of fame is unable to touch.

As a matter of record, Christmas graft picked up, as predicted. A reek of free-cigar smoke plagued many an innocent bystander for several weeks after the holidays. One company even gave its faithfuls a fortnight's pay. Festive architectural gatherings were reported, but the old-time office party seems to have vanished, such as a large pre-Christmas trip of Guy Lowell's men, in the late Twenties. I have a distinct recollection of Laurence Emmons performing early morning prodigies on the piano, and of Pete Richmond as end-man on an indoor "crack-the-whip" which brought down two window shades and wrecked a sofa. Gordon Robb recited Horatius at something or other, but he and Don Goss reneged on a climb up Monadnock next morning. They were wise. A box of clay church-wardens, presented to the company by Ralph Henry, looked like close-cropped T-Ds when all was over—but the migraine.

There should be more of them, meaning festivals, for they have a favorable psychological effect greatly transcending the monetary outlay. The wise boss, who knows his paternalism, will occasionally spread the propaganda, through a contact man, and then clinch the thing by offering a case of sarsaparilla (a species of smilax) when he accidentally discovers a party's in the air. Think that over, bosses, it might cut down production cost and get your name in PENCIL POINTS, which has a more purely honorific value than the building reports.

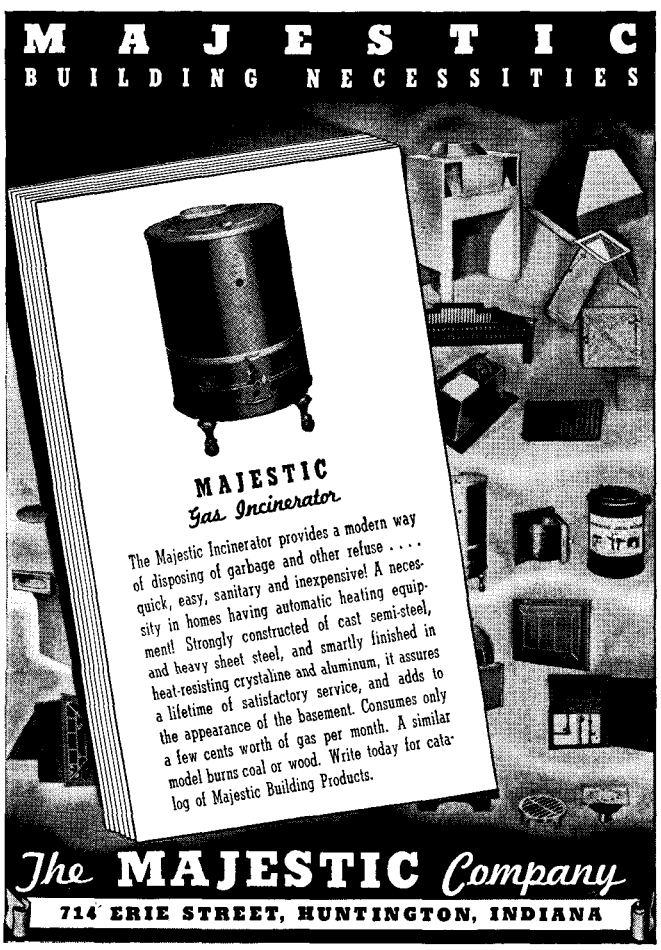
Hubert Ripley's "Chronicles of a Eupeptic" have a bad habit of making one envious of his experience in *fin de siècle* and early Twentieth Century Boston architectural practice. It seems to have been a time when simpler properties afforded twice the pleasure that thirty succeeding years of a machine-age now permit us. There was a residuum of Nineteenth Century æsthetics still leavening the conscious acts of man and draftsman, which produced the effect of a world somewhat removed from everyday business.

That was pretty close to being an authentic world, wherein a genuine profession enjoyed unmolested existence. Everything was right for the establishment of a leisurely, elegant tradition of professionalism, a sort of architectural aristocracy, which would tend to perpetuate itself through careful breeding.

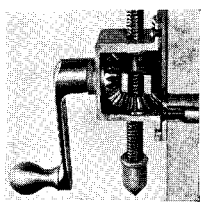
As times change and large and petty business probes for profits in the stately domain of the aristocratic tradition, the maintenance of such a structure becomes an artificial thing; the shell of a lost world, whose chief practical use is its aura of eminent respectability, a hallmark amongst the laity to point a guy as knows his stuff.

Much as J. Wilberforce Potts said over his third musty, the weakness of such an institution is that it always clings fiercely to a credo which sooner or later becomes archaic, that it discourages individuals who seek to correlate its existence with its highest potential purpose.

Potts would go as far as to say that Architecture is not a profession, ex-
(Continued on page 22)



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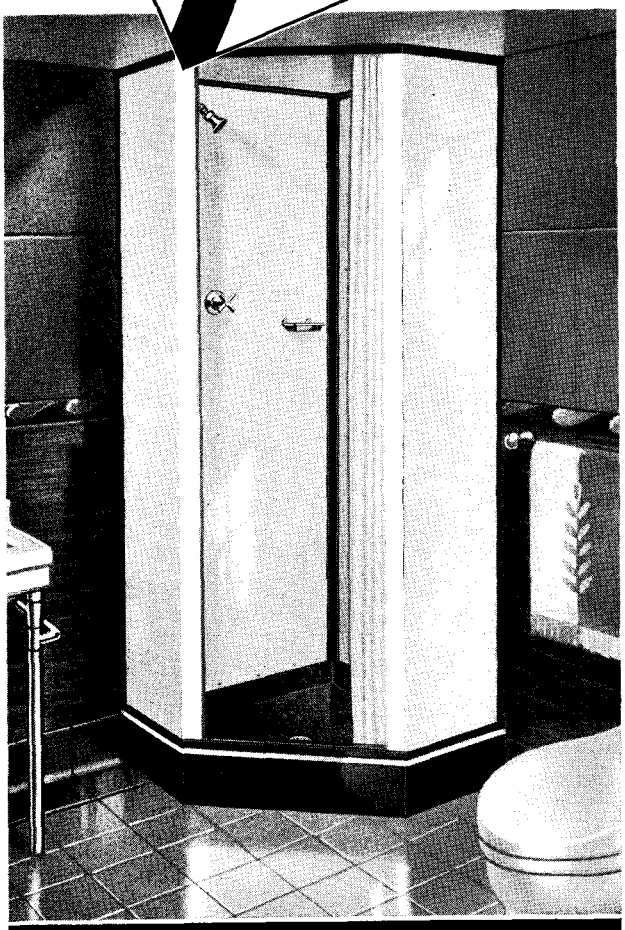
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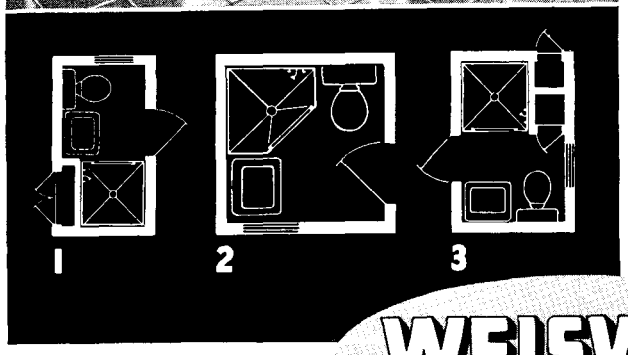
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(Continued from page 20)

cept in the specific instance of supervision for a fixed fee, where that is conducted honestly. Elsewhere it is pupal, he says, a business handicapped by its partial metamorphosis from the larval condition of the old professionalism, and not yet become the clean, efficient adult. "Why dissemble," says the great Potts. "Why not get vital and nasty, install termite guards, and cleave to the standard that open-minded intelligence and progressiveness alone count for much?" Potts is a queer mug.

New Year's Day stole in upon the Boston Architectural Club a'tripping the light fantastic, while the rest of us found release, on the chronometrical excuse, in hotels or *en casa.* Those who really let down their hair and loosened their stays were no end enthusiastic about the extra day, for convalescence. It seemed like a good idea to put before Congress, as soon as the local registration law has been enacted.

Senate 49 (Massachusetts) is an act providing for the establishment of a board of registration of architects, and for the regulation of the practice of architecture. Shortly before or after the publication of these notes, good old 49 is scheduled to come roaring in on its annual visit. Just why it has not "taken" has been variously gossiped about as due to niggardliness towards the solons, as a secret lack of interest among old line architects, and as due to stout opposition *parmi les patins a bon marche,* as the French will have it. I have collected three general opinions among draftsmen, to the effect that a law is wholly desirable, that it should have real teeth and not a store set; yet at the same time these men fear that the prescribed examination, in the hands of a biased board, could be made intolerable.

One lad drew a picture of the ultimate possibility. *Examiner:* "State in clear and idiomatic English the correct size of a soil pipe to handle a six privy situation in the Massachusetts apple belt." *Applicant:* "I never wanted to be an architect anyway, I'd rather play the cornet." *Examiner:* "Vulgarian, in the blarting division of all good orchestras, the cornet has given way to the trumpet. Why don't you try the piccolo?" *Applicant:* "Wise guy." *Exeunt.*

January 12, the Architectural League held its monthly meeting at the Club. Speakers were President John T. Whitmore of the Boston Society of Architects, President George H. Holland of New York's Architectural and Engineering Guild, and President Edwin S. Parker of Boston's FAECT. These men all spoke as registered pilots, who differed slightly on the proper course to an end.

Came January 20, and the Boston Architectural Club gave its second smoker of the season, sending a special invitation to the League. President Loring shared the head table with A. L. of B's Keach, who led off in his inimitable fashion, straight from the thymus gland, to be followed by other Leaguers. Henry Murphy's lightnings played about the room and grounded once or twice through the writer, with a loud crackling and an after-odor of scorched clothing. Chairman John Shea belayed with pitons (rockclimbers' lingo); Silvio Zanetti gave a realist's version of draftsman versus bill-collector and the way out; George Lewis batted for registration; Rea Esgar spoke of registration weaknesses in Montana; and Herbert Giduz made an admirable plea for an unemotional investigation of all new departures. Ed Johnson and Keach then stirred up more trouble.

The Club lads were not disposed to interfere much while Leaguers fought the good fight, against the world and among themselves.

Art Thompson's modernist paint-

(Continued on page 25)

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(Continued from page 22)

ings were on exhibition in the Great Hall and amidst a crowd of outspoken unbelievers he very decently gave an outline of the thought processes which guide him in this experimental work.

Unfortunately, Bernard Boisclair was unable to be present, but he had made good provision for the inner man, in plentiful sandwiches and beer. The evening's discussion terminated when a movie technician set up his gear to display a celluloid document on baseball.

As President Loring put on his hat to go home, he must have felt that he had had himself an evening. There should be more like it.

LEON KEACH

Lester B. Pope

With the recent passing of Lester B. Pope, A.I.A., the profession of architecture has lost a real leader, and thousands of its followers a true friend.

It is as an educator that he will be longest remembered. For approximately thirty years he served the Department of Architecture at Pratt Institute with loyalty and zeal; first as a thorough and inspiring teacher and later as its efficient supervisor. During this long period, a host of day and evening students were privileged to enjoy his friendship and profit from his exceptional instruction.



LESTER BRISTOL POPE

Energetic to an unusual degree, Mr. Pope, while thus devoting himself wholeheartedly to architectural education, nevertheless found time for numerous outside activities. For many years he conducted an architectural practice. He was also constantly in demand as a lecturer on architectural subjects, with history one of his specialties. He served repeatedly on the New York Civil Service examining board for architects and draftsmen. Recently he was prominently identified with a survey of historic buildings, sponsored by the American Institute of Architects, the National Park Service and the Library of Congress. In this survey his emphasis was on the pictorial preservation of historic monuments of Long Island. He not only assembled exact physical descriptions of the houses he found, but searched old records and family archives for historical data referring to the structures.

Several of the buildings Mr. Pope discovered had escaped appreciative observation and even neighbors were astonished on learning their antiquity. One of them was the old Horton house in Cutchogue, L. I., which, it is thought, may be the oldest house in the State. It was built in 1664 by Benjamin Horton and had been unoccupied for fifty years.

This work on the historic survey was typical of many such activities. In short, Mr. Pope, while only 54 at the time of his death, left an enviable record.

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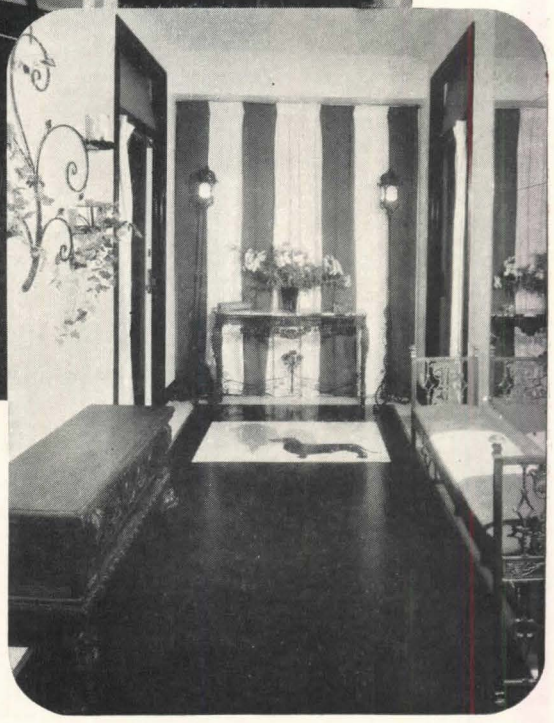
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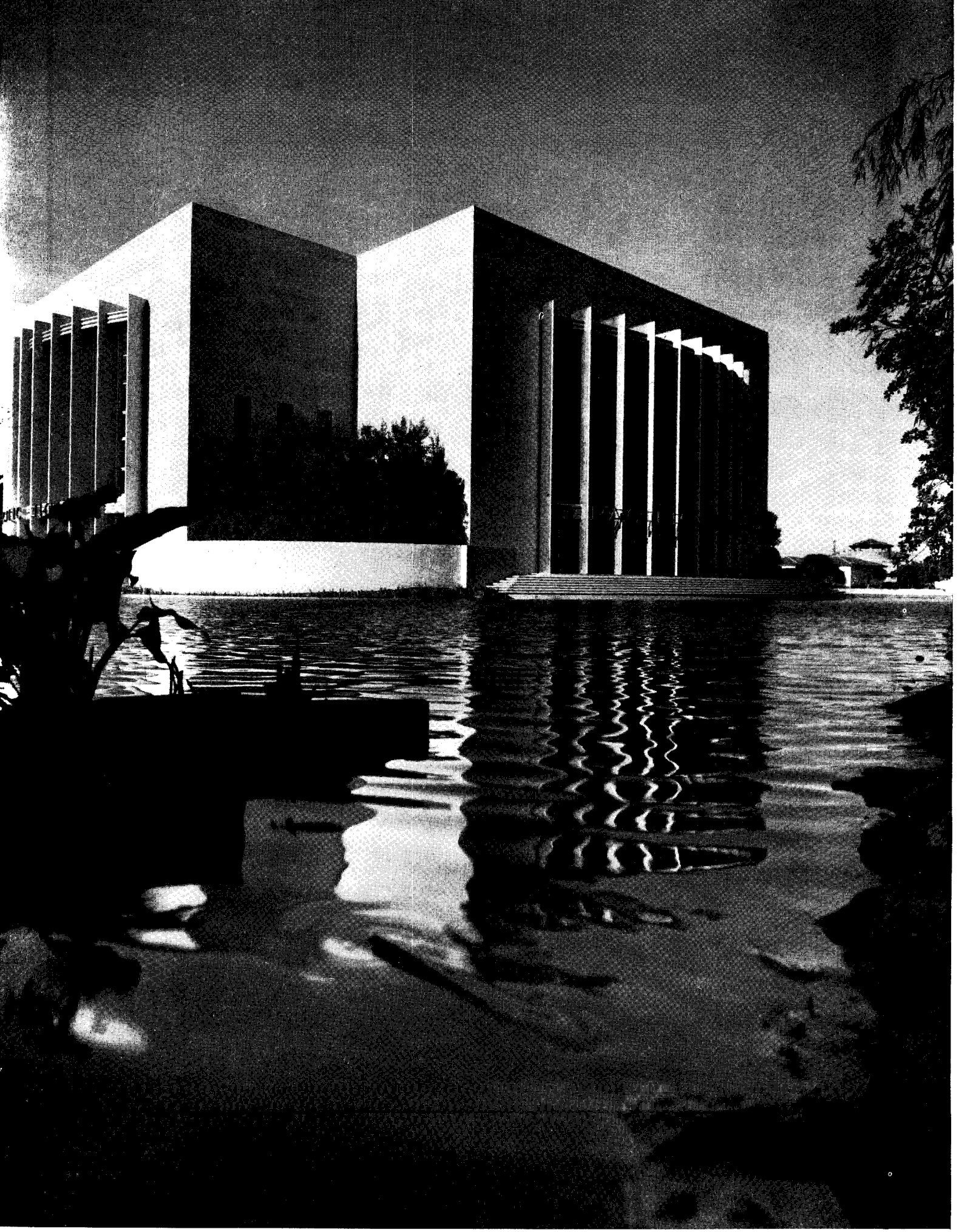
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Focal point of interest this year in the majestic panorama of San Francisco Bay is the gleaming city built on Treasure Island as the setting for the 1939 Golden Gate International Exposition. In this aerial photograph of the view across the bay to San Francisco, the Golden Gate, and the Pacific beyond, the man-made isle appears, gem-like, beside the stately San Francisco-Oakland Bridge in the foreground. A group of distinguished West Coast architects collaborated in the designing of this Never-Never Land, all seeking to imbue with exotic charm the garden courts, pools, colonnades, towers, and exhibit halls in a great T plan



Roberts & Roberts

66 PACIFIC HOUSE—THEME BUILDING DESIGNED BY W. G. MERCHANT, A.I.A.

SAN FRANCISCO SALUTES PACIFICA

EAST MEETS WEST ON TREASURE ISLAND

BY CHARLES MAGRUDER

THE first sightseers passing between the Elephant Towers of San Francisco's commemorative Golden Gate Exposition this month discovered beyond that massive portal no prosaic razzle-dazzle but the gay illusion of such a realm of enchantment as may have been wished into being by Aladdin. Yet the flowering courts and gleaming buildings they saw there did not appear by magic.

Beauty was skilfully created on this Exposition site because the architects, we are told, readily recognized in their joint commission an opportunity to inspire the imagination of every beholder. Whether impelled by this spirit, or in the enjoyment of heady artistic license, these designers of the West Coast have wrought a setting for pleasure. Escape from the everyday world of realities and care, as well as their theme tribute to the amity of all the lands of the Pacific, dictated an architectural fantasy reminiscent of the monuments of the Orient and ancient America.

Not that there has been pedantic copywork: rather, a capable adaptation of those forms and decorative conceits traditional in the Pacific lands. That these precedents were ingeniously used is evident from a comparison of the sketches reproduced on following pages—from the notes of William G. Merchant and of the late George W. Kelham — with the photographs of the structures they designed in the Oriental manner. As true in character are the buildings of the intriguing Chinese Village, by Mark Daniels, and other details, façades, and sculptures shown.*

This aesthetic concord was undoubtedly responsible for the remarkable unity of the Exposition architecture. A "glorious show" was the aim of the architects as well as the Exposition sponsors. Fantasy, grandeur, even mystery —though loudly scorned by certain critics as stage-setting or paper architecture—have been factors in all the Exposition designs, for the delectation of those who come to see, to wonder, and to play. The designers may have enjoyed, too, a respite from insistence on streamlining and billboard functionalism.

Even the site suggested a free hand and the glamour with which poets have endued islands in all times. A 400-acre artificial rectangle of land which will ultimately become San Francisco's great airport in the bay, the site was regular in contour, without existing streets or buildings. It is near the great San Francisco-Oakland Bridge, to which it is connected by a short causeway, and faces the city across the bay. Here the architects envisioned a picturesque walled city, which has the practical advantage of providing many windbreaks, containing ivory-tinted buildings around a great T of garden courts and esplanades. Expense has not been spared in landscaping, beautifying, and modeling this isle for exhibit needs. After the show closes, all will be cleared away to airport smoothness, with exception of several hangars and an administration building designed by Mr. Kelham and erected in time to serve as Exposition buildings.

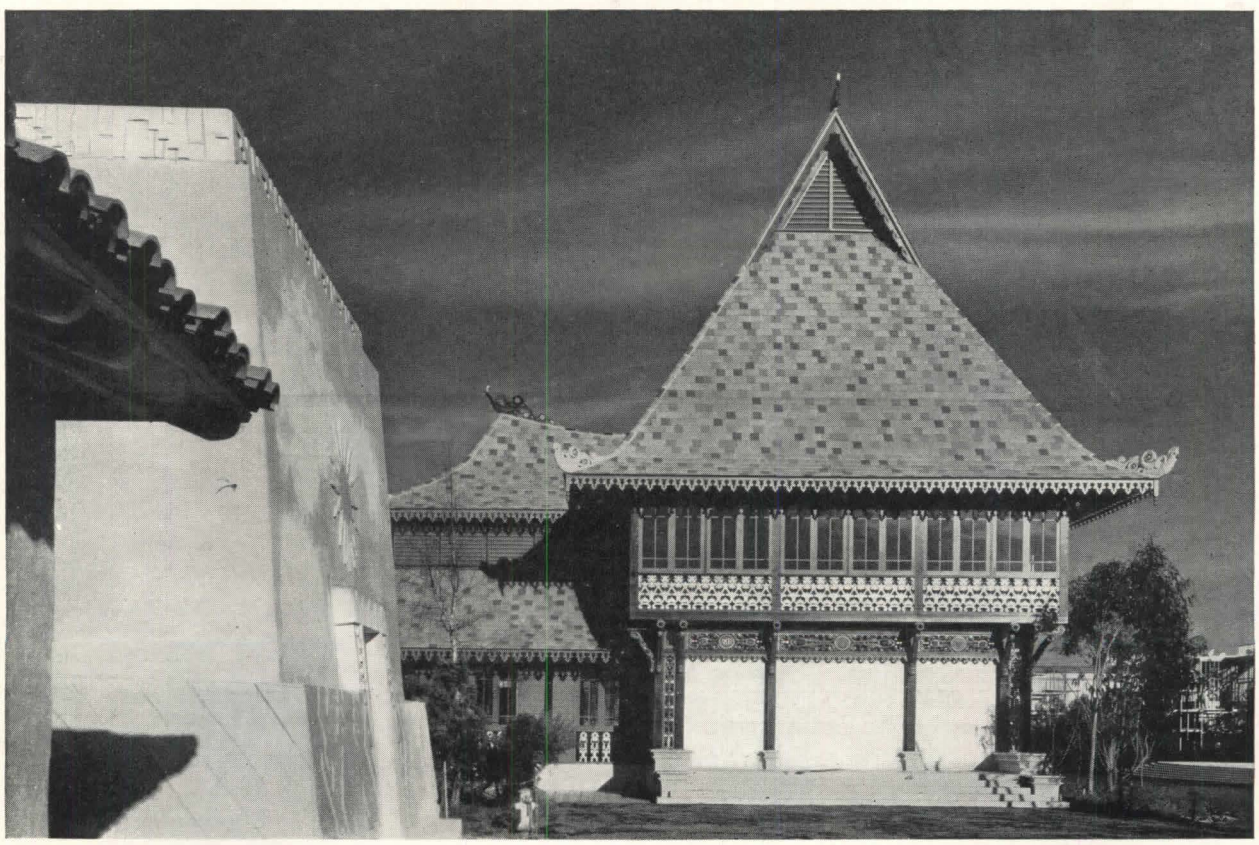
To the members of the Architectural Commission was allotted the responsibility of designing the various principal structures and courts. These were as follows: entrance façade, half-mile long and 80 feet high, with the grand portal and a ferry entrance, by Ernest E. Weihe, A.I.A.; central tower and the circular court of honor, by Arthur Brown, Jr., F.A.I.A., who succeeded Mr. Kelham as Chairman of the Commission; adjacent esplanades and Court of the Moon, to the south, by Mr. Kelham, whose work was continued following his death in 1936, by his associate, Joseph H. Clark; Court of Pacifica and Theater entrance, north of the central court, by T. L. Pfleuger, A.I.A.; east courts, Lewis Hobart, A.I.A.; and east towers, lagoon, and feature of the lagoon, by William G. Merchant, A.I.A.

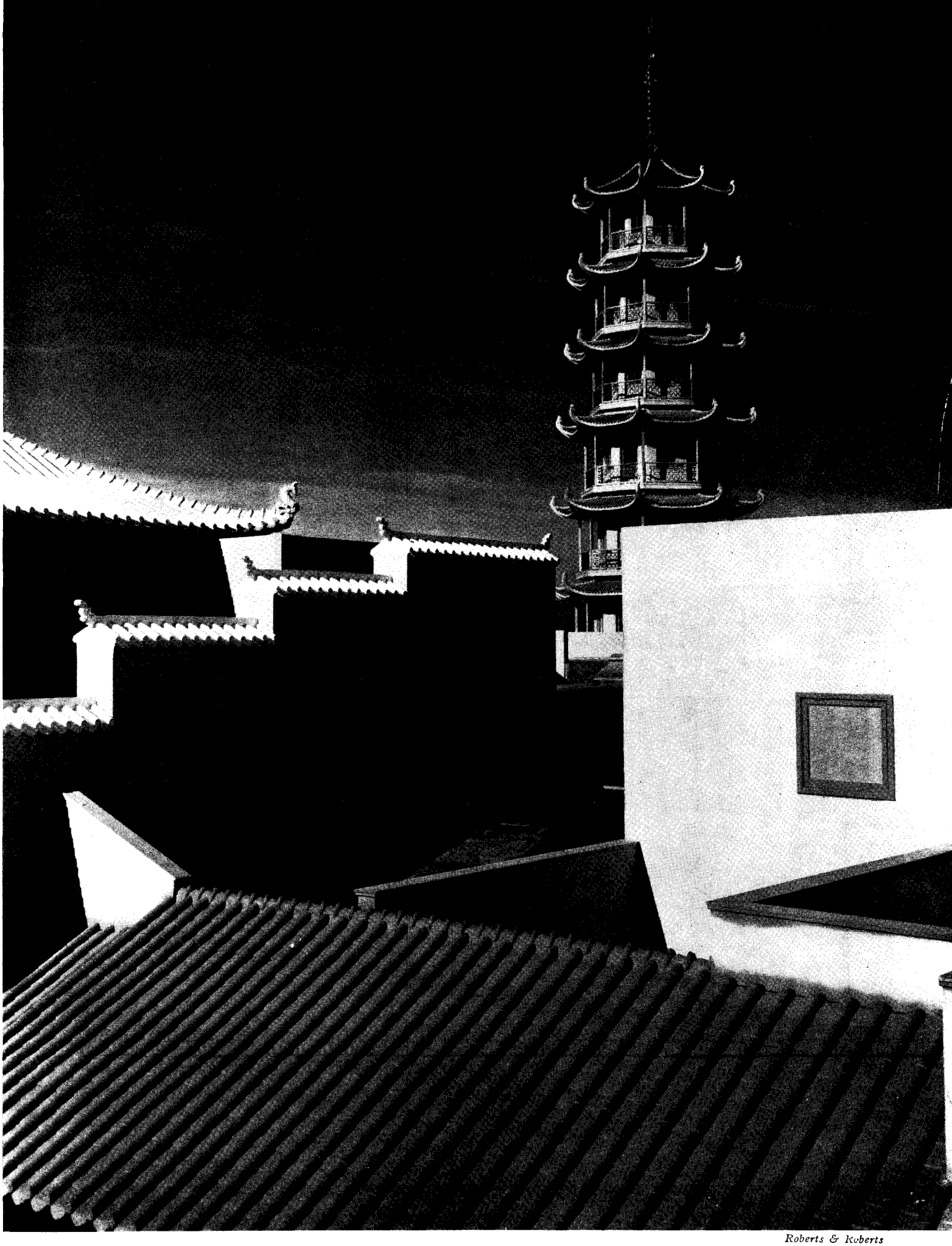
* *See also* PENCIL POINTS *for June, 1937, "Never-Never Land in San Francisco," and January, 1938, "Chinese Art for Golden Gate"*



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Across the Lake of the Nations, past the west façade of Pacific House, the dewan or council house of the Sultan of Johore is seen above. Another view, below, also includes the Ecuadorian pavilion





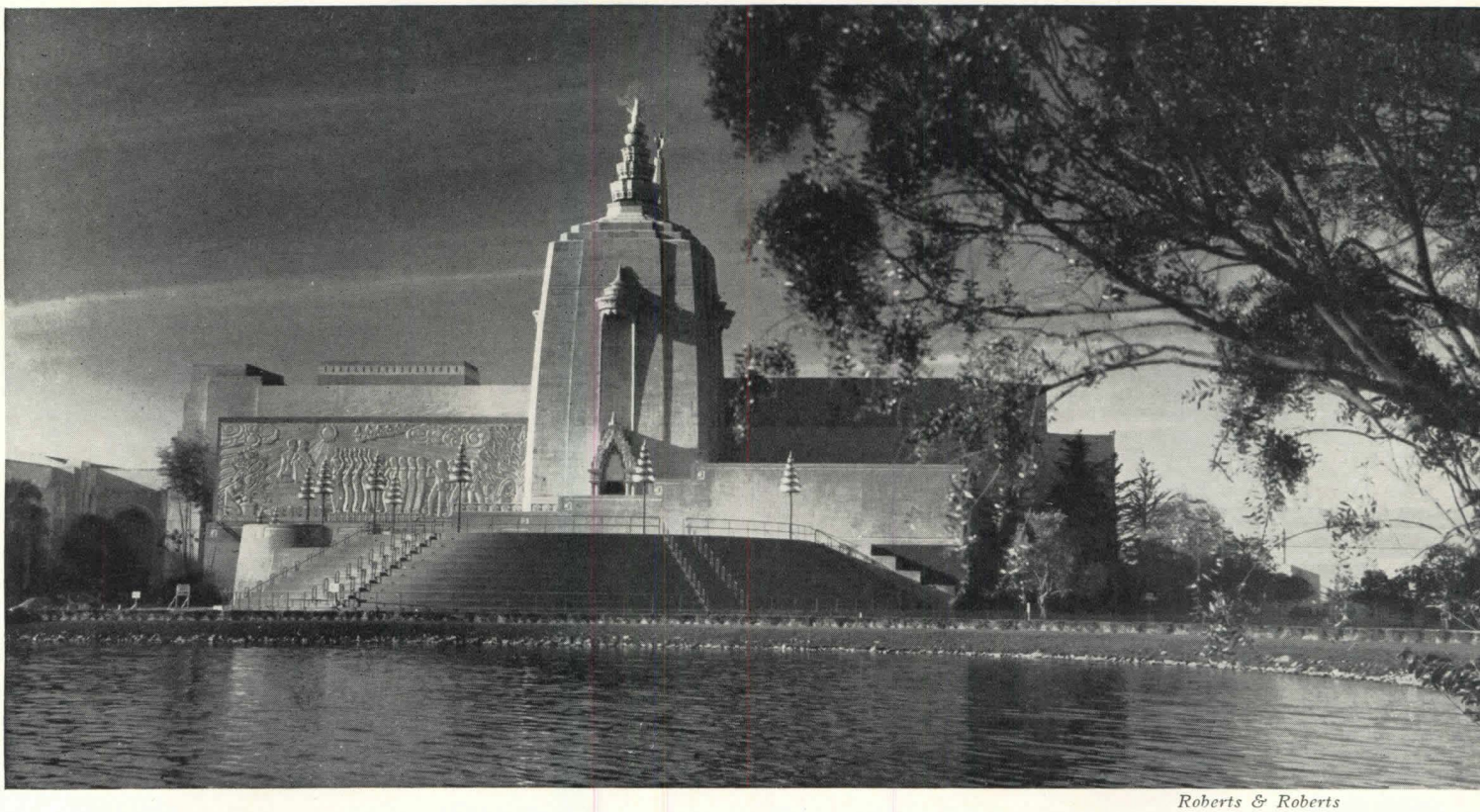
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69 A BELLED PAGODA IN THE CHINESE VILLAGE—BY MARK DANIELS, A.I.A.



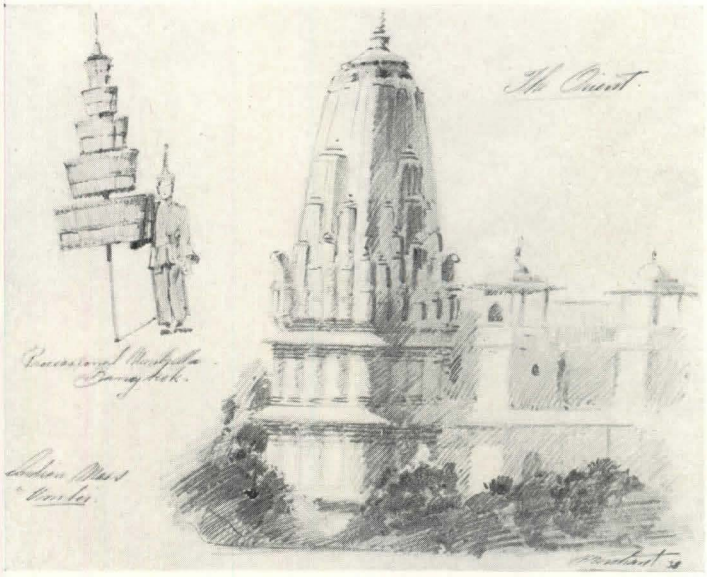
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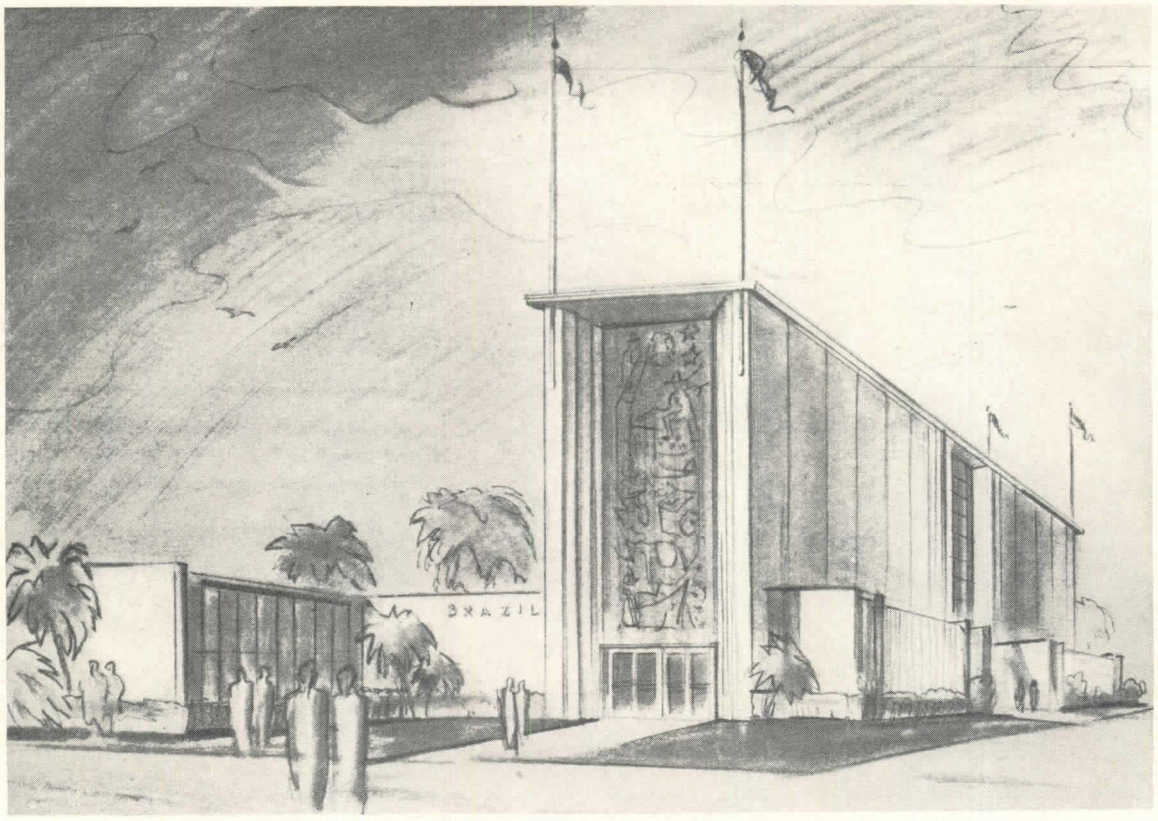
70 THE CALIFORNIA COLONNADE LINKS TWO HOSPITALITY BUILDINGS



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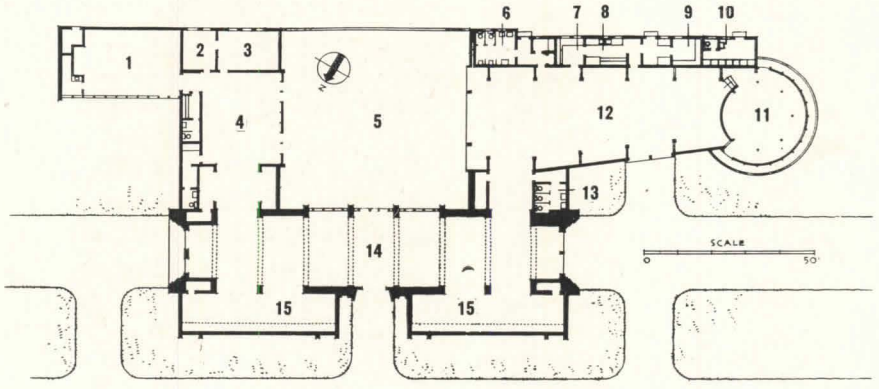
The Pacific traditions observed by the architects of the Exposition governed the design of such imposing structures as the Tower of the East, with its large golden bas-relief, "Dance of Life," by Jacques Schnier, Sculptor, and the broad sweep of steps leading to the water's edge, reminiscent of the ghats along the Ganges. Sketches from the Orient, such as the one reproduced below, inspired William G. Merchant, A.I.A., in designing this bee-hive tower and other buildings. The striking forms of the processional umbrella, characteristic of Bangkok pageantry, are found again in the ingenious light standards shown here, and at larger scale on the opposite page





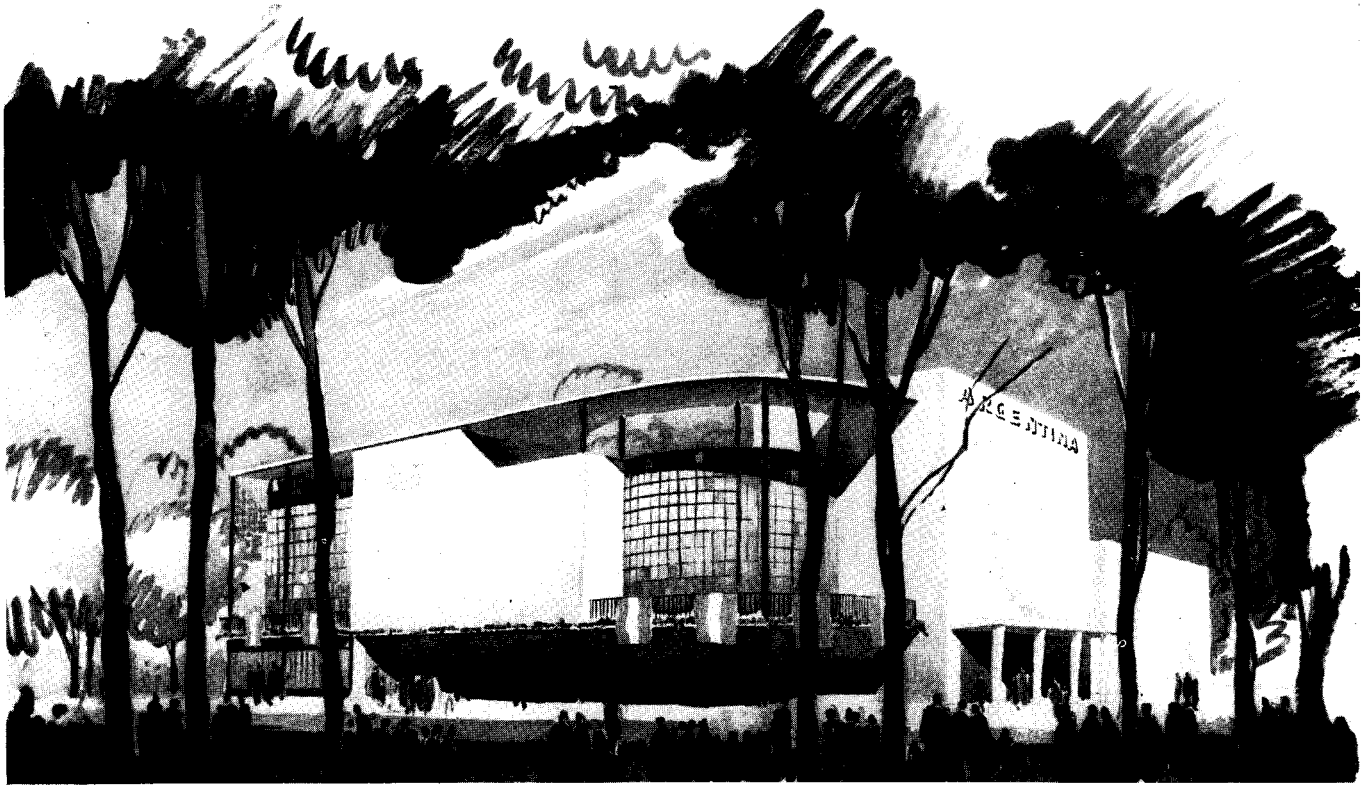
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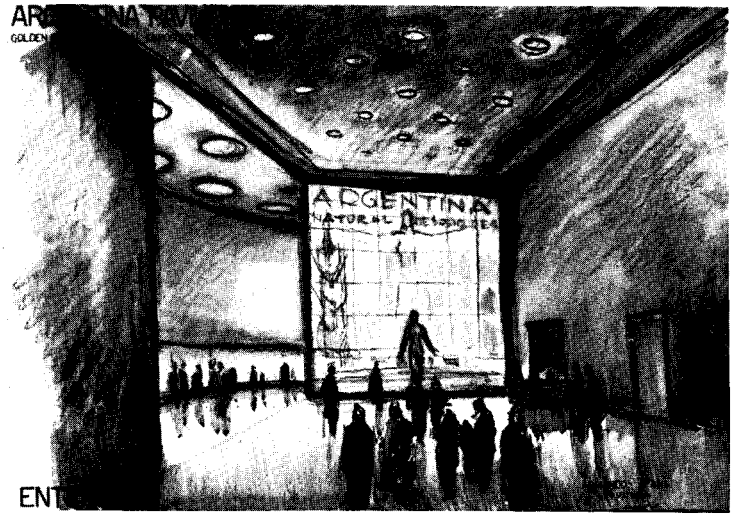
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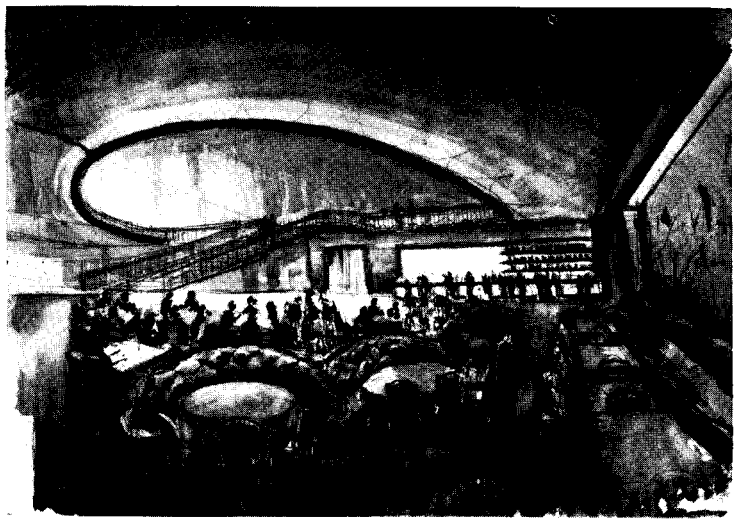




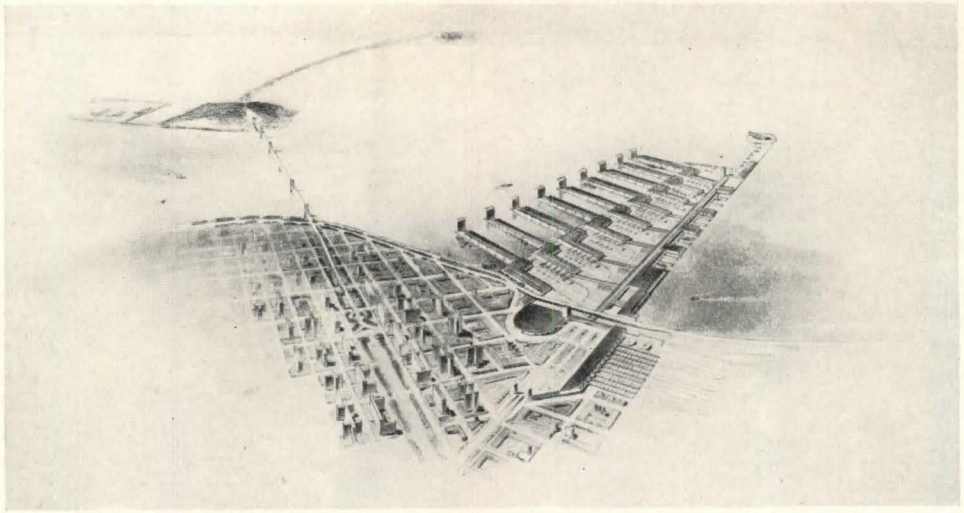
The Brazilian Pavilion at the Exposition with its clean-cut masses, open plan, and inviting interior, of which the patio cafe at left is typical, was designed by Gardner A. Dailey, A.I.A., San Francisco



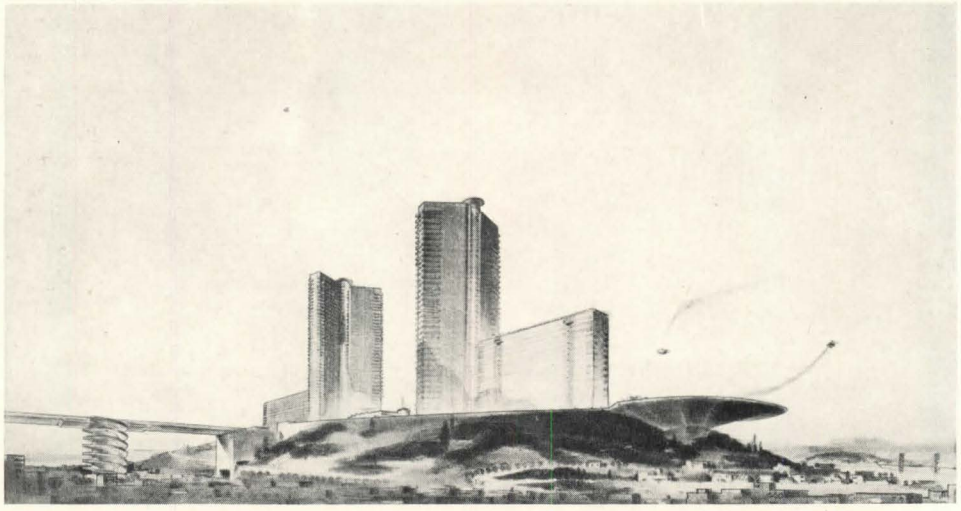




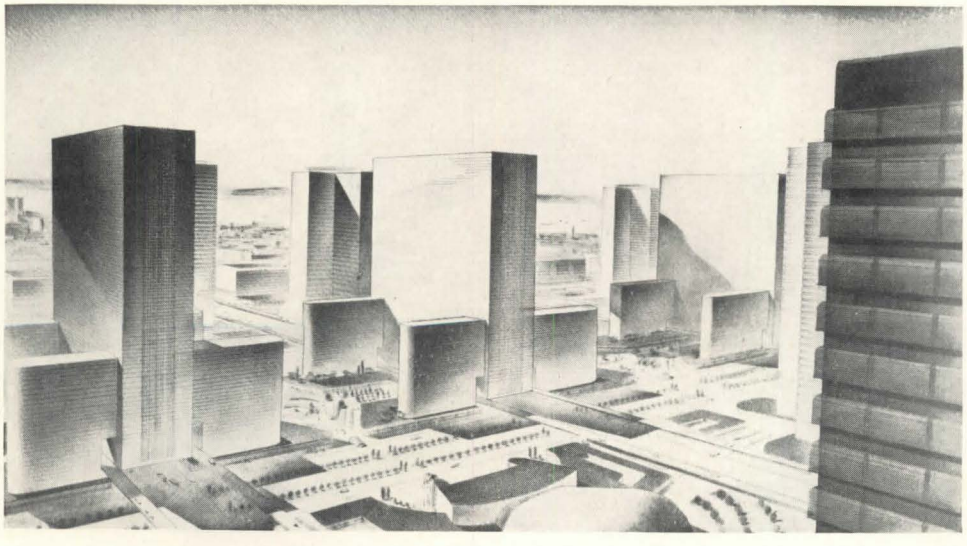
These sketches for the exhibition pavilion of the Argentine Republic were made by the architect, Armando d'Ans, of Buenos Aires. William W. Wurster, A.I.A., of San Francisco, is Associate Architect for this national exhibit hall

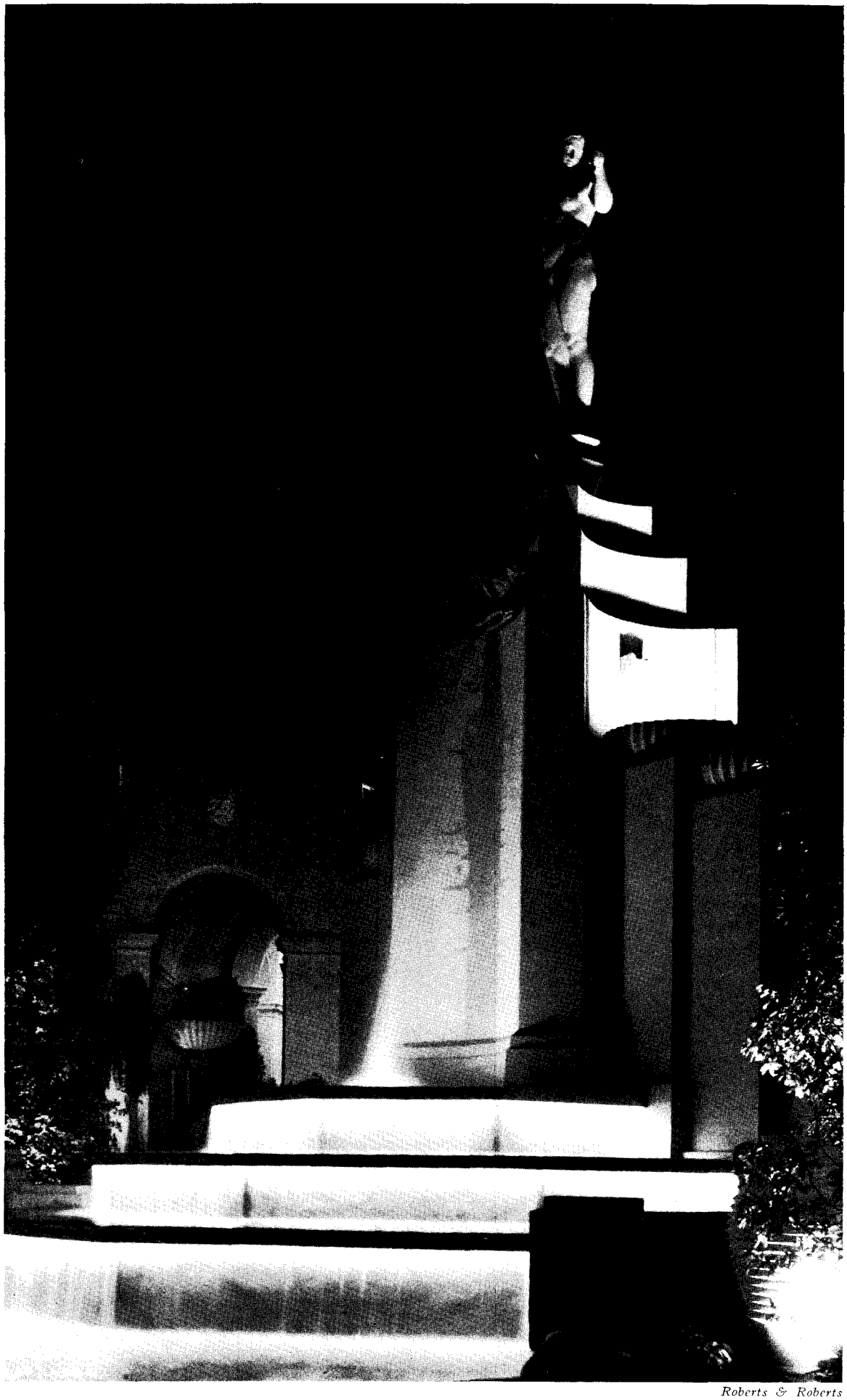


Featured in the exhibit of United States Steel, which has been designed by Walter Dorwin Teague, New York Designer, with George F. Harrell and Donal McLaughlin as Associates, is a large working diorama of an idealized "San Francisco, 1999"



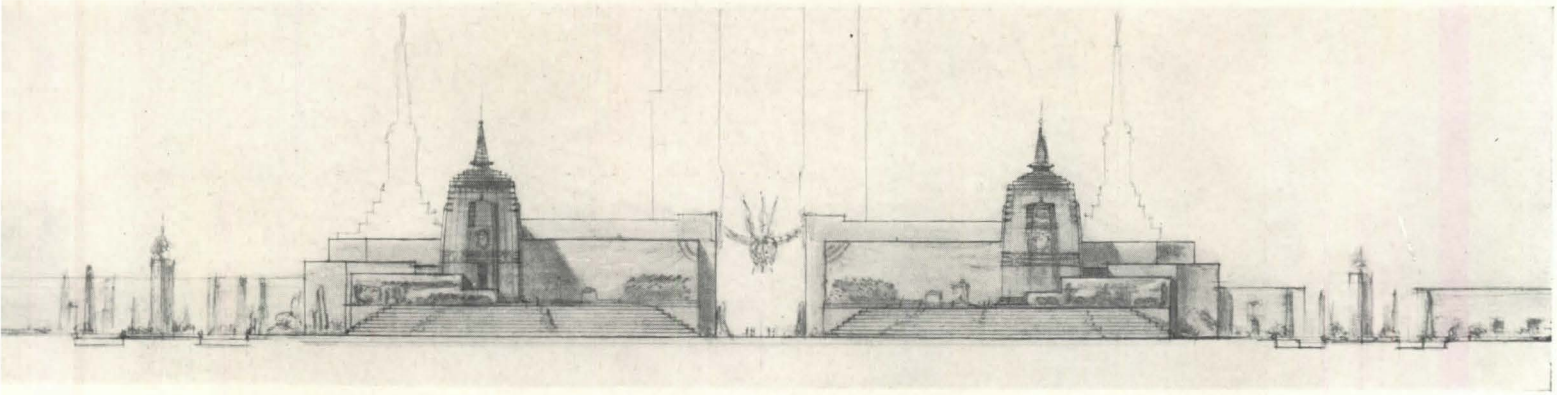
These Teague sketches, reproduced by courtesy of Columbia Steel Company, depict sections of the diorama, such as a waterfront transportation center, at top; a hilltop apartment group, above; and openly-spaced skyscrapers of the business district, below





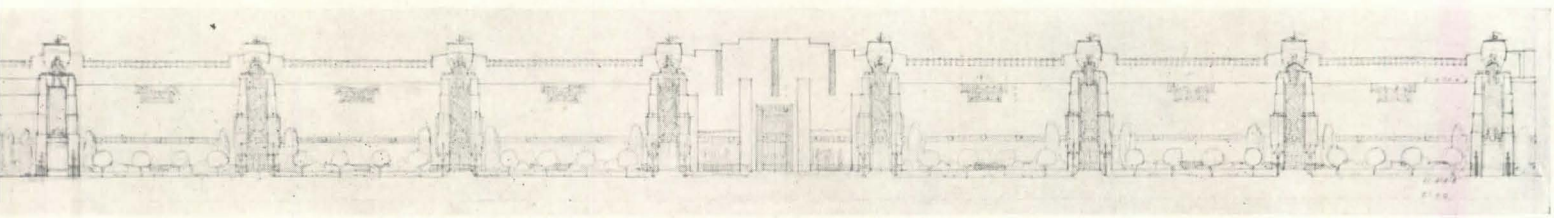
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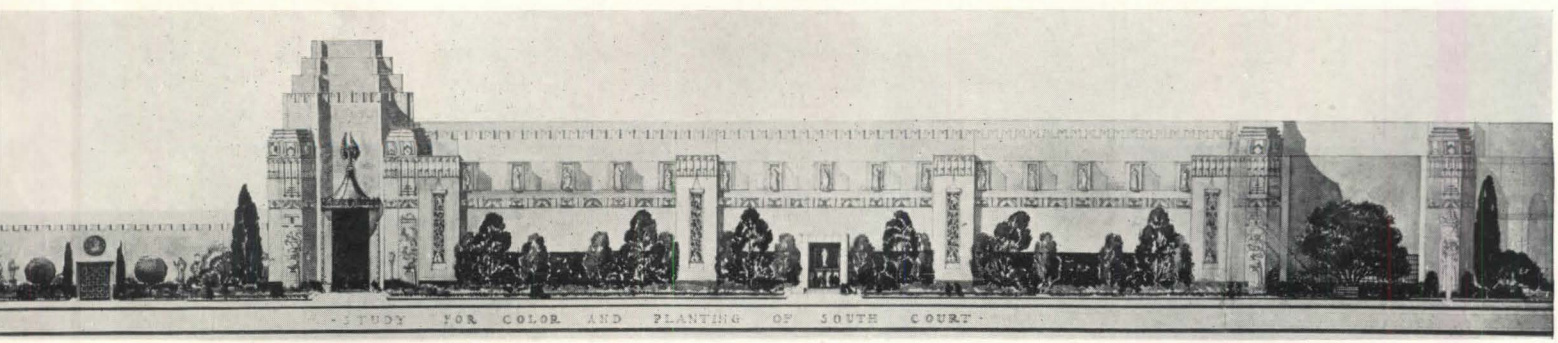
75 ETTORE CADORIN'S "EVENING STAR" IN THE COURT OF THE MOON



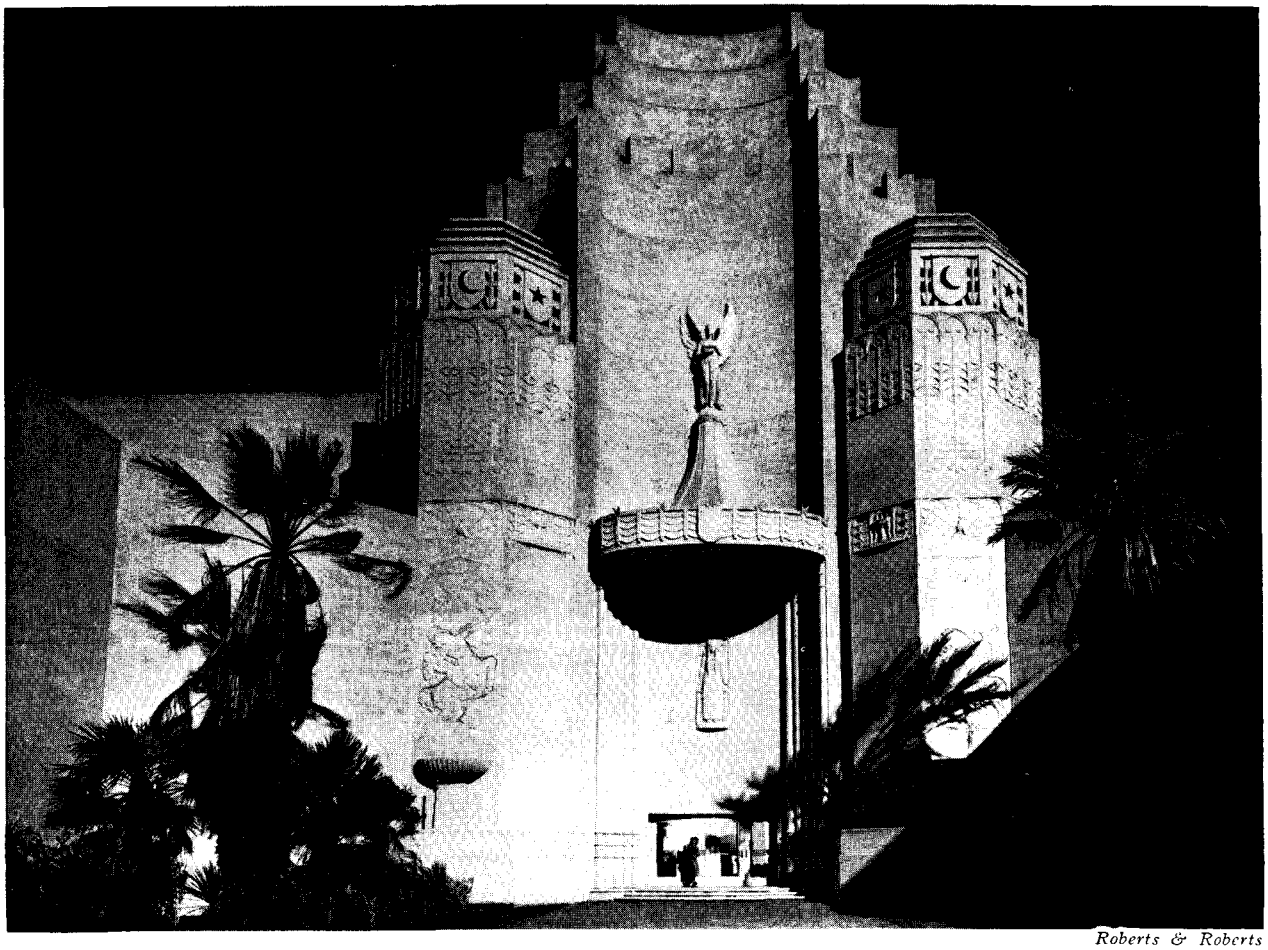
The Oriental atmosphere of the Exposition courts and theme structures was caught in the earliest sketches of the Exposition architects, as this study by William G. Merchant, A.I.A., for the long East Façade shows. The sketch and color study at the bottom of the page were made during the designing of the impressive Court of the Seven Seas, with its long line of galleon pylons, and the romantic Court of the Moon. Started by the late George W. Kelham, Chairman of the Exposition architects, the creation of these structures was continued following Mr. Kelham's death in December, 1936, under the direction of Joseph H. Clark, designer who was associated with Mr. Kelham for many years

Ralph Stackpole's stately "Pacifica," placed before a Persian curtain of metal bangles which sway and tinkle with every breeze, faces the half-mile vista of the main esplanade of the Exposition grounds. The photograph at the top of the opposite page shows this 80-foot statue as it appears when the Court of Pacifica, designed by Timothy L. Pfleuger, is illuminated. At its southern terminus, the esplanade becomes the Court of the Moon, flanked by the South Towers designed by the late George W. Kelham and shown in sketch at the bottom of this and on the opposite page

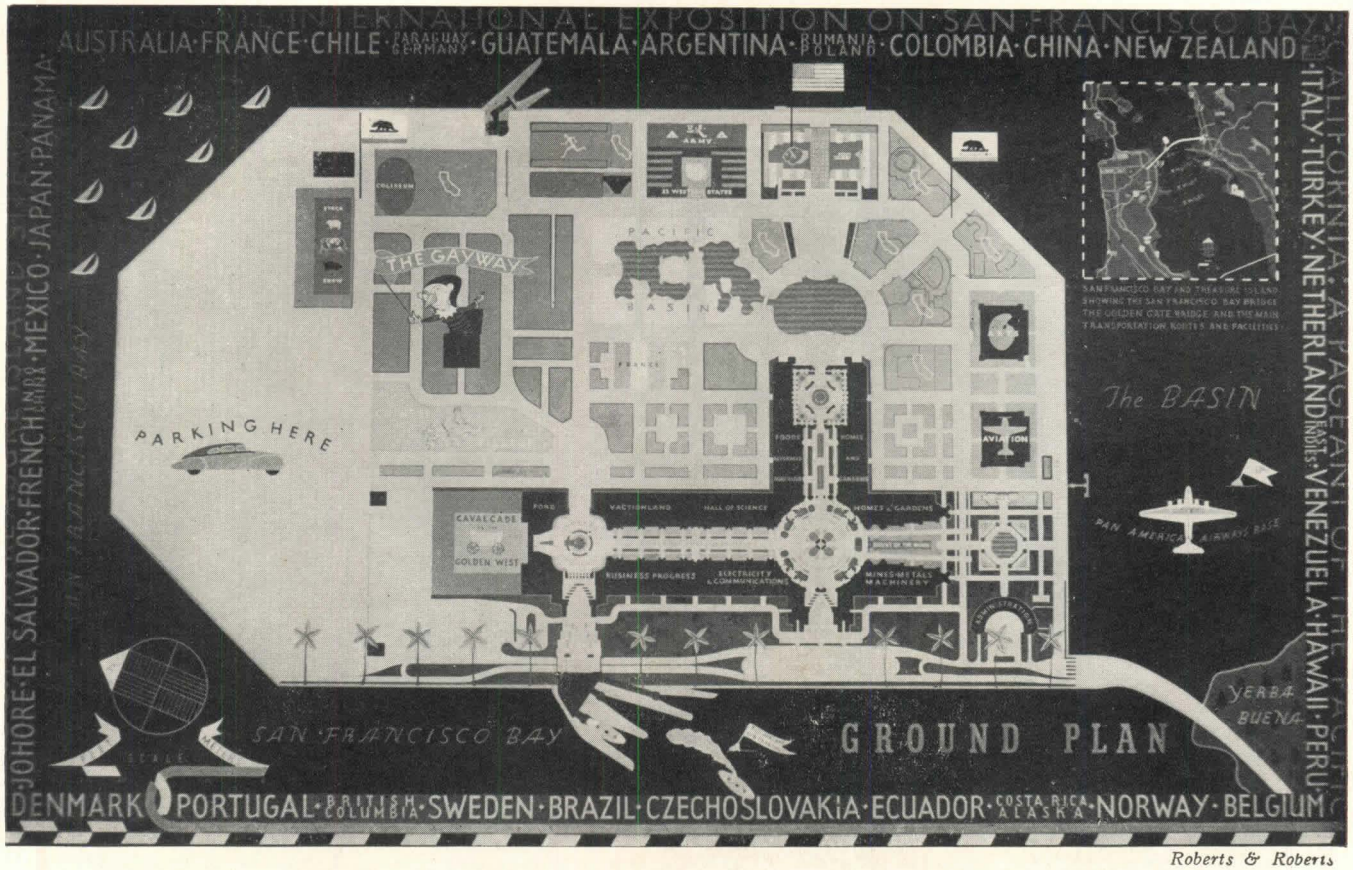






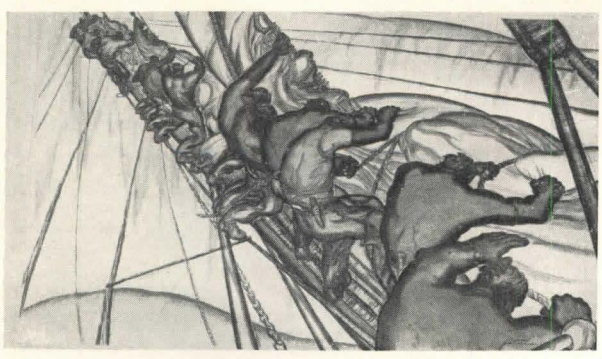


Roberts & Roberts



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Four maps of the Exposition grounds like this effective mural by Ernest Born are found inside the main entrances to the Treasure Island city. Each is 25 x 40 feet and is painted in more than 40 colors. Murals are prominent in the decorative scheme. Below is a reproduction of John Stoll's "Took in All Heads'ls," adorning the Court of the Seven Seas, the esplanade designed by the late George W. Kelham, A.I.A.



Roberts & Roberts



The prows of galleons with richly-carved figure-heads inspired Sculptor P. O. Tognelli in creation of his decorations for the pylons in the Court of the Seven Seas, beautiful esplanade conceived by the late George W. Kelham and carried to completion by his associate, Designer Joseph H. Clark. It is adjacent to the entrance



Roberts & Roberts

80 COURT OF PACIFICA DESIGNED BY TIMOTHY L. PFLEUGER, A.I.A.

HOUSING *IS* ARCHITECTURE

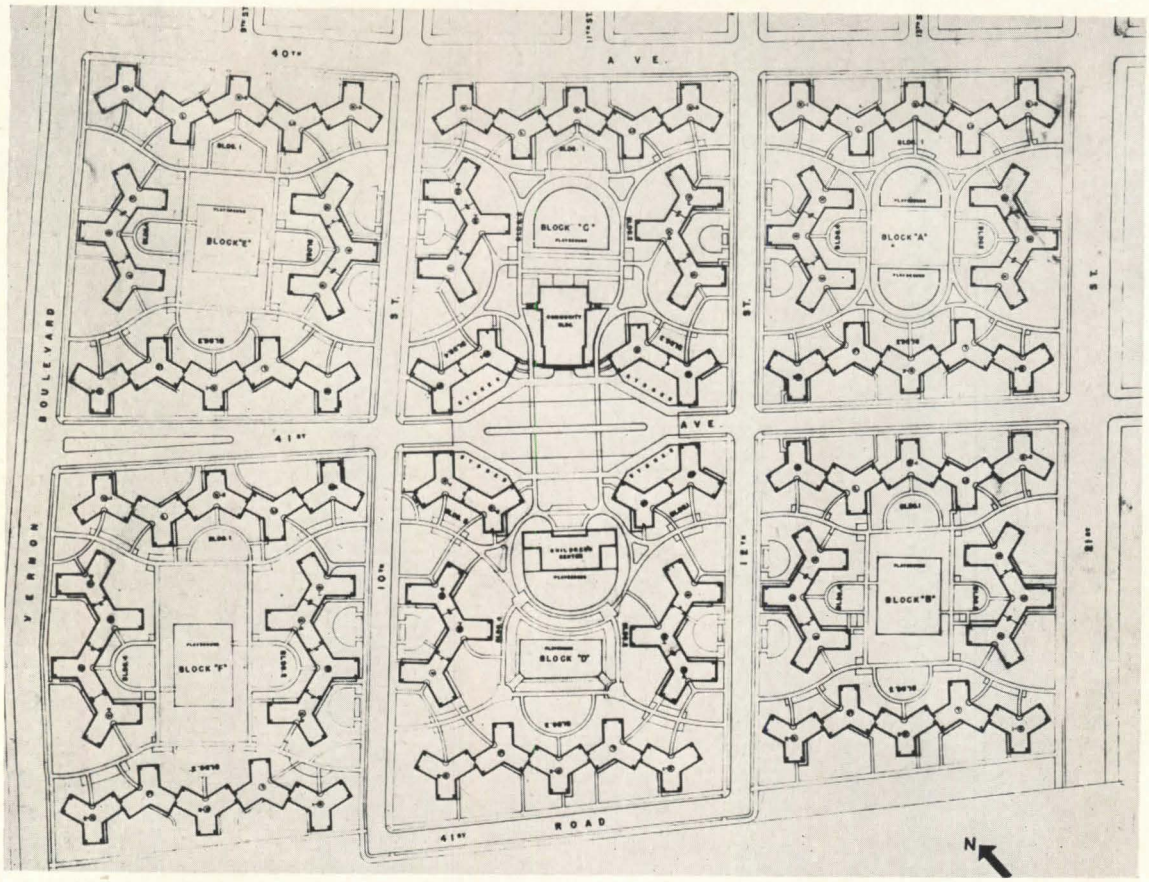
BY TALBOT F. HAMLIN

One of the well-known elder architects of the past generation said, shortly before his death, to a friend of mine, "If I had ever dreamed that architecture would fall so low as it has today, to the design of mere apartment houses and housing developments, and those of the cheapest type, I certainly would never have become an architect." This is an extreme statement, but it still represents, I am afraid, the attitude of too many members of the architectural profession — particularly of some of those whose creative genius is needed in this new task. For, after all, architecture, if it means anything as a creative art, must be based on the essential qualities of space-composition and arrangement, of balancing the big against the little, of creating out of a complex nexus of varied needs a whole which is unified and beautiful. What more inspiring subject for such composition than an entire designed community?—and that is what in its essence each large-scale housing group must be, whether of individual houses or of apartments.

The opportunities for this kind of large-scale composition today are opportunities for noble effects, for humane charm, for variety and harmony, the like of which have not existed anywhere else for decades; and the flooding of millions of dollars of government money into the field of large-scale domestic architecture, under both the United States Housing Authority, with its low-cost groups, and the Federal Housing Administration, in large-scale investment rental groups, is creating an unprecedented volume of certain types of building, all of which should be, and some of which is, architecture.

The strict cost limitations of the U. S. Housing Authority work have, to be sure, acted occasionally as a barrier to creative imagination. The complete standardization of units forced by the low cost has been carried to degrees which at times produce mere monotony; yet this is not an inevitable result. Let the individual unit plans of apartments be as standardized as you wish, let the choice of X, T, or Y plans for your basic building types be as uniform as you can make them, nevertheless what will finally determine the æsthetic effect of the group as a whole, and a large part of its attractiveness to those who live within it, will come not from the unit plan or the basic building type, but from the group arrangement, the pleasantness of color of the building material, and the relation of path and lawn, playground and planted area, building and tree. In the layout of these elements, in determining this basic group plan, the architect still has almost complete freedom. It is curious to see in different group plans how a building land coverage which is exactly the same in actual percentage may appear, because of the arrangement, twice as great in some cases as in others. With the advantage of large-scale development, which most of these U.S. H.A. groups possess, there have arisen new problems of scale and of the expression of the fact that, however large the group, it is a group primarily of individual homes; but with these new problems have come similarly new possibilities for real beauty.

For an example of the application to this group plan problem of an unconventional and creative imagination, which has succeeded in developing within the group not only ample open spaces, with playgrounds well placed, but also retired and protected sitting places and courts which are intimate and full of human charm, one may turn to the Queensbridge development now under construction in Astoria, designed by Ballard, Churchill, Frost, and Turner. Note how carefully the Y's of which the plan is composed have been placed, how the breaks in the plan are used to produce definite effects, how carefully the tree planting is arranged to accent the chief elements of the plan, and how important the nursery school and community building in the center of the group are in breaking the otherwise monotonous continuity of the 6-story buildings and giving accents more human in scale. Here, within the limitations of standardization and low cost, an imagination truly architectural has made what might have been a barracks into a community of homes.



Ample open spaces as well as intimate courts are provided in the carefully-studied disposition of Y units of the Queensbridge Project, by Ballard, Churchill, Frost and Turner

It is obvious that the higher rental levels possible in the large rental projects financed by the F.H.A. make for greater variety and more freedom in arrangement of both the units and the group, and offer still more opportunities for architectural creation. Moreover, since the greater number of these F.H.A. projects are designed for a competitive market, and for tenants of some discrimination, the actual layout of the unit plans of the individual apartments becomes of the very first importance. It is surprising that, even in such a standardized problem as the city or suburban apartment of average size, there are so many exceptional examples which show that, even here, creative ingenuity can produce effects so different from the usual rooms that make an apartment hunter's life miserable. So many apartment house plans, even when the project is one of large scale and great cost, look as though the rental agent, the architect, and the structural engineer had all been working at cross-purposes, with the slightest possible contact between them. The result is a sort of shoe-horn architecture, in which the necessary rooms are squeezed in willy-nilly, where spaces are left between the structural elements and the mechanical equipment; projecting columns break the wall spaces of rooms in unfortunate positions, bathrooms become long, narrow corridors like tentacles seeking the light, and kitchens are L- or Z-shaped. Such lack of integration of structure and use is of course as inexcusable as it is common, and all the more inexcusable because unnecessary. Unconventional and creative minds, seeking that blend of the structural, the useful, and the æsthetic which must always be the end and aim of architecture, given a fair chance, will achieve quite different results—as different, in fact, in plan as the exteriors are likely to be different from the stereotyped colonialesque, or renaissance, or "modernistic" which are the rule.

Thus Colton Hall, by Leonard Cox and Arthur Holden, is an absolutely unconventional attempt to produce economical studio apartments. Andrew Thomas had shown, fifteen years ago, that the old fetish of building on the greatest area of the lot which the law allows produces neither efficient nor economical apartments; but it remained for these architects to apply that idea in a new way to a series of apartments built originally for co-operative ownership, in which cross-ventila-

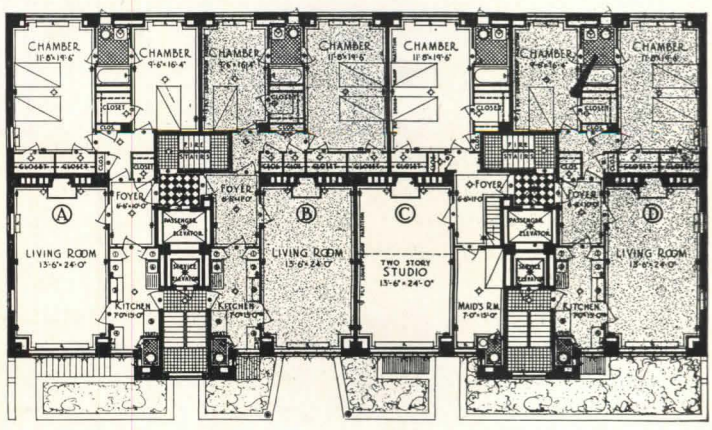
tion in every apartment, the maximum usable sizes of rooms, and the greatest possible privacy were the aims sought. The result is a building occupying only 52 per cent of the lot, with four apartments to a floor and two elevator banks, with each apartment so designed that the sleeping portion and the entertaining and eating portion are separated as completely as in the usual private house. Moreover, the plans were so studied, and there was such close cooperation between the architects and the engineers, that in not one case does a structural member break the walls unpleasantly or mechanical equipment obtrude itself. Due to our New York habit of either 20′ or 25′ lots and the 100′ width which these apartments occupy, the rooms are longer in proportion to their width than is common; but this additional length offers increased flexibility in furnishing, and is not the disadvantage that was feared. Colton Hall was built ten years ago; but the advances which were made in it and its companions, in that economy which results from careful study and elimination of waste areas, and the beauty and convenience which result from imaginative planning, still deserve study.

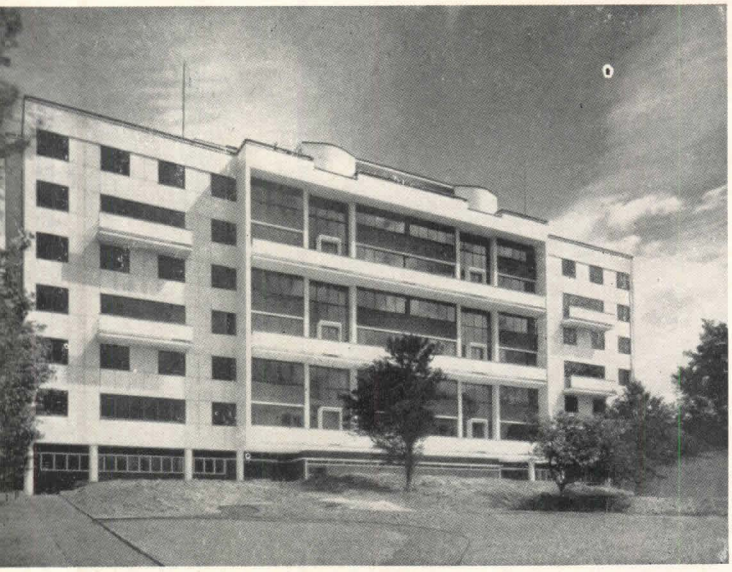
As another example of the same qualities applied to the freer problems of suburban planning on a more lavish scale, one may turn to the second Highpoint apartment in Hampstead, London, by Lubetkin and Tecton. Here, again, there is the same careful integration of structure, equipment, and use; there is the same clean, clear pattern. Certain details may be designed in accordance with English rather than American requirements, but in the magnificent control of all of its details, their complete integration into one composition, and the beauty of the rooms which are thus produced, Highpoint II is one of the most remarkable, as it is one of the simplest, of all the apartment house plans which I have seen in recent years. The exterior of Highpoint II, like the exterior of Colton Hall, probably lacks the simple directness of the plans. Colton Hall is somewhat unstudied in its relation of glass and brick, indecisive in its choice of whether to be a conventional colonial or a frankly revolutionary and modern building. Highpoint II, similarly, seems a little confused in its combination of brick and concrete, a little hesitant as to whether to search for the clear simplicity of quiet stucco and glass, or for some more restless and dynamic expression like a sort of modern half-timber; but, once one is at the entrance under the charming porte cochère, with its Erectheum caryatids, that conflict is forgotten, and the

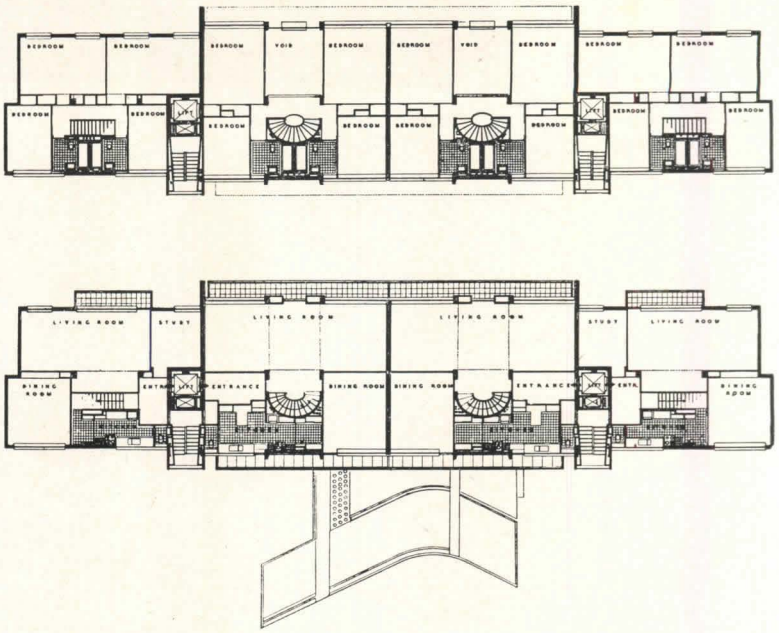


Drix Duryea

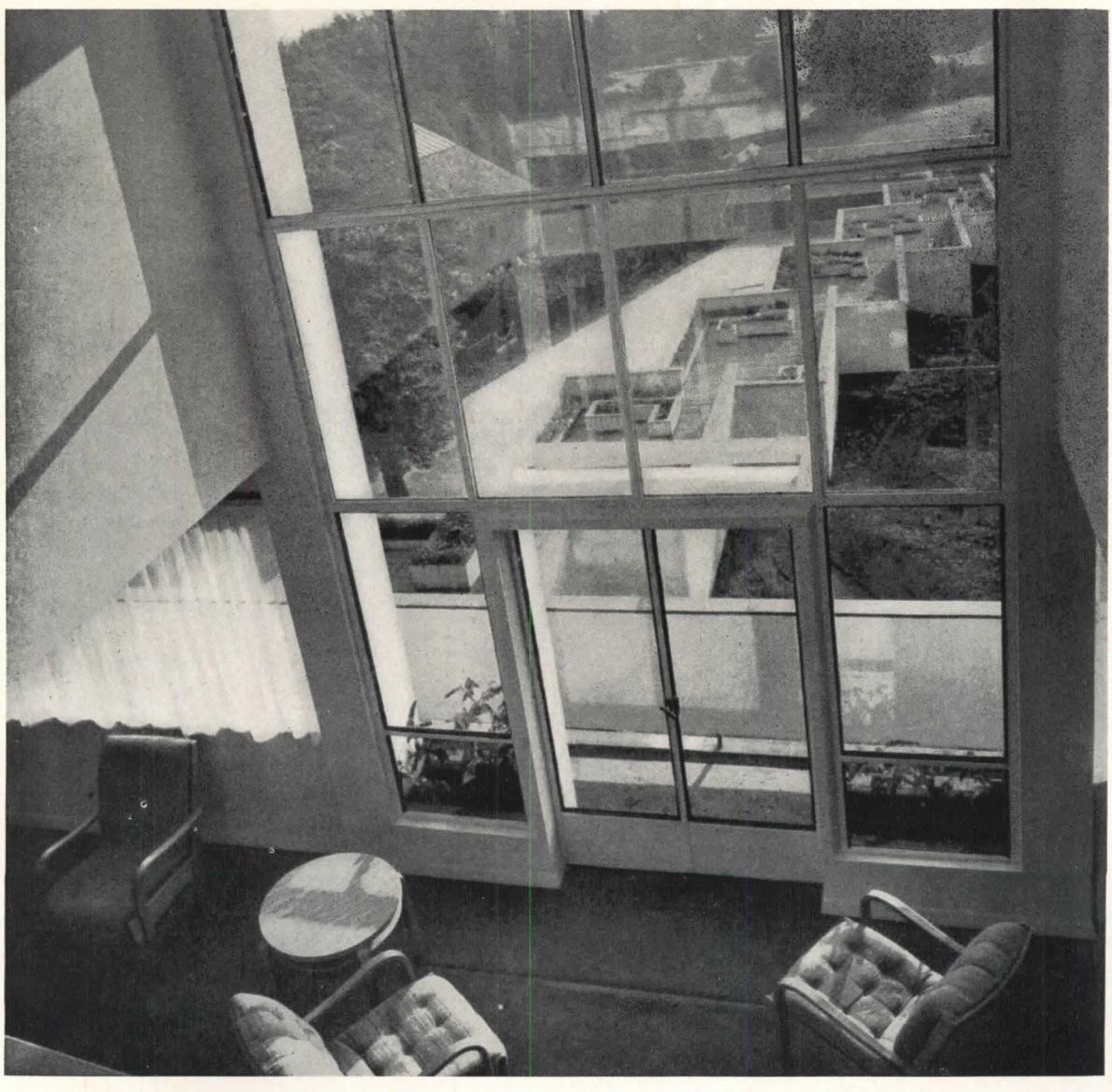
Colton Hall, on East 50th Street, New York, was designed by Leonard Cox and Arthur Holden, Architects, as an unconventional attempt to produce economical studio apartments. Although built 10 years ago, this building still deserves attention as an example of imaginative planning for economy, beauty and convenience







The second Highpoint apartment built in London by Lubetkin & Tecton achieves remarkable simplicity



Reproduced from The Architectural Review

interiors of both the public halls and the private apartments are superb.

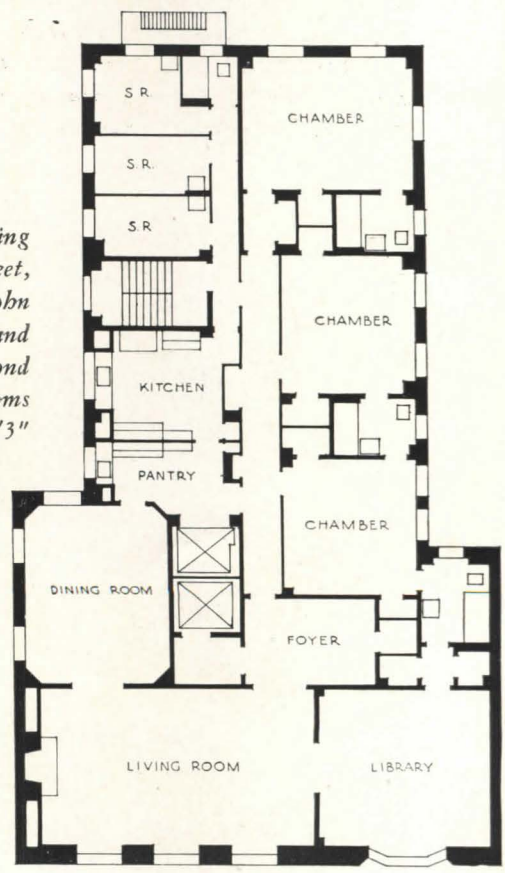
Even in the case of the more conventional problem of the ordinary city apartment, architectural skill will count. The late Raymond Hood's apartment house on East 84th Street is an example; a glance at its plan shows the unusual simplicity and directness of scheme, the beauty of the rooms developed, and the careful study of each for flexibility in furnishing. The exterior, in its flat surfaces of limestone, its glass areas, and its imaginative use of terra cotta and metal, set a new standard for apartment house exteriors at the time when it was built, and showed that the ordinary stereotyped appearance of so many apartment houses came not from popular demand but from stereotyped thinking.

Exactly the same kind of revolutionary thinking, applied to the problems of today, appears in Ackerman's apartment house at 83rd Street and Madison Avenue, which shows the same attempt to create new plan types and new exterior effects. Taking advantage of air conditioning and the freedom of a brilliantly conceived reinforced concrete structure, Ackerman has developed in this house a series of apartments admirably fitted for luxurious, gracious, and yet intimate and private living. The new concept of free space has controlled the apartment plans. Everything has been done to avoid any sense of the enclosed box; and, working with the freedom of basic shape thus achieved, not only has the architect been able to place the minor elements like kitchens, baths, and dressing rooms in ideal positions, but he has produced, with his cut-off corners, his courts open to the street, and his continuous quiet surfaces of tan brick and glass brick, an exterior that is a refreshing variation, without appearing arbitrary or bizarre, and full of the qualities of restrained and controlled imagination. One hardly knows which to admire more, the architect's complete freshness of mind in both the plan and the exterior design, or the daring of the promoter who was willing to build anything so unconventional and who had the sense to realize the great step forward which this apartment was.

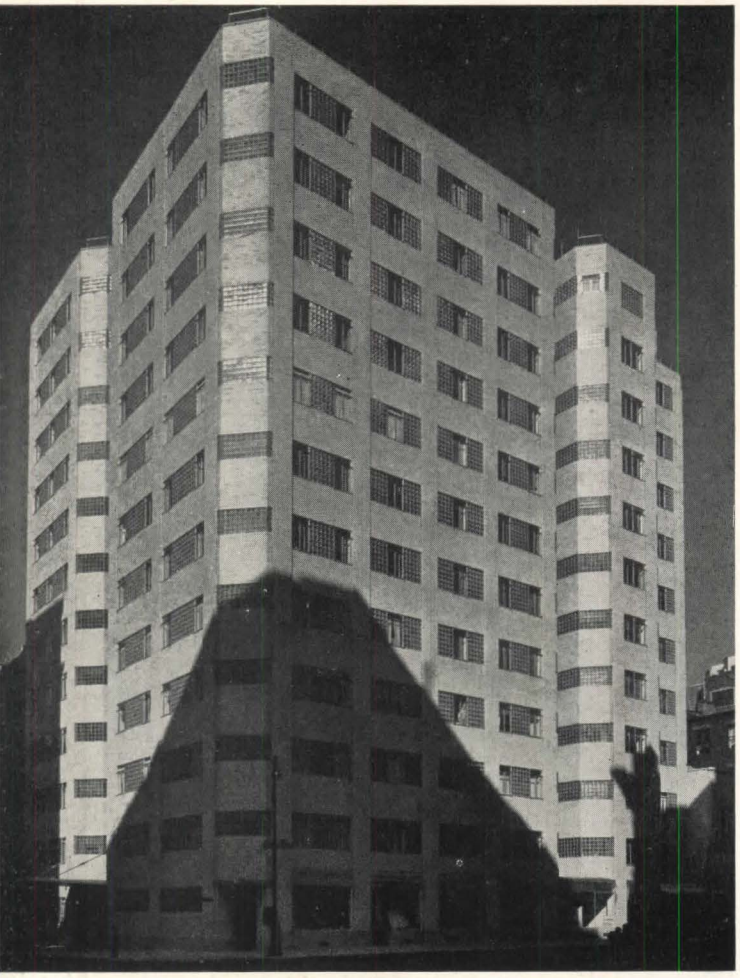
Nor is this originality of approach limited to such luxurious buildings for high rentals as the last two cited. The Washington, D. C., apartment by Dillon and Abel is obviously planned for people of comparatively moderate means. In many ways its small apartments are of the usual type, but in one respect the building is unique—in its attempt to furnish to each apartment an adequate outdoor living balcony which shall at the same time preserve

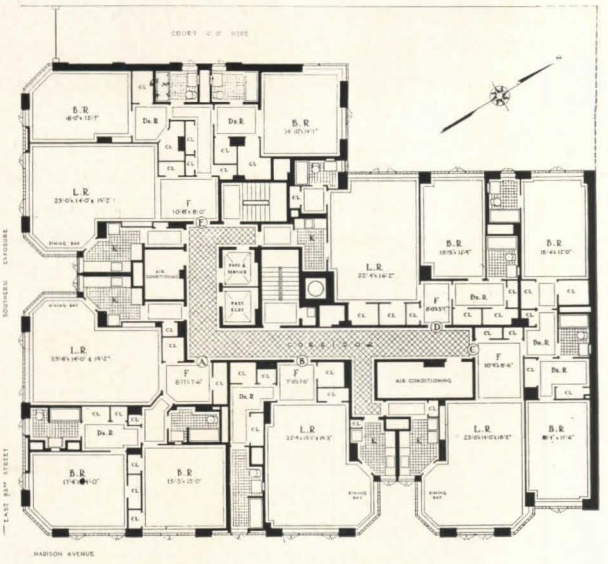


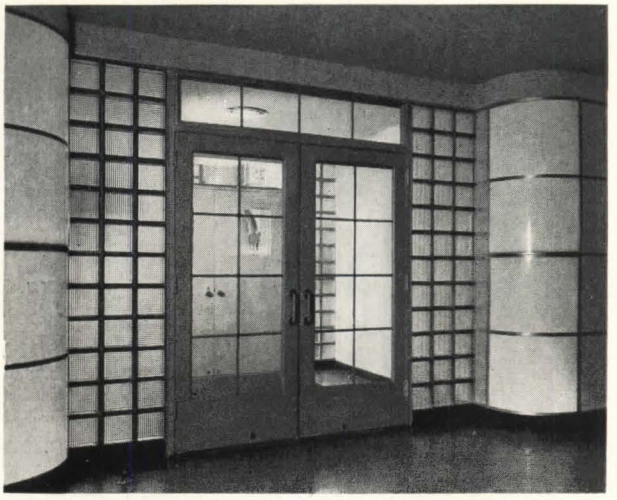
Knickerbocker



Apartment building on East 84th Street, New York, by John Mead Howells and the late Raymond Hood. Living rooms are 16'8" x 28'3"







Views of the exterior, entrance, and a living room of the new apartment building at Madison Avenue and East 83rd Street, New York, show the effects obtained through the "free space" plan, above, by Frederick L. Ackerman, Architect, Ramsey & Sleeper, Associates

Photos by Robert M. Damora



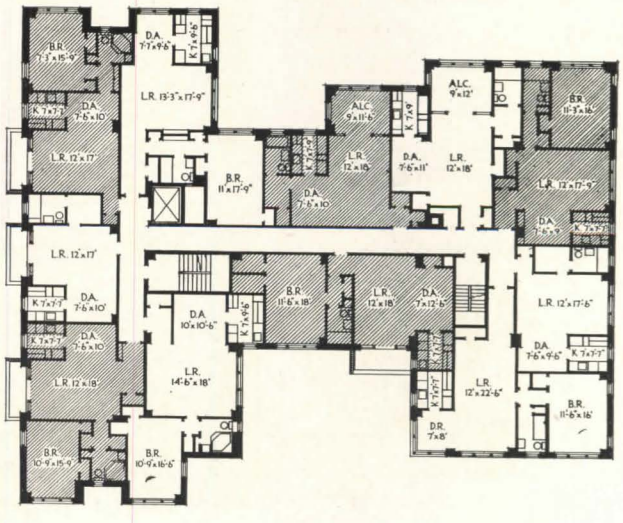
individual privacy. The glass brick screens at the ends of each balcony achieve this simply; they interfere only with the views from bathroom and kitchen windows, and they add a new and delightful note to the exterior. In looking at them one wonders why the outdoor living balcony has been so almost completely neglected in American apartment house design, for no element is more useful in bringing into the individual apartment the sense of freedom from enclosure and in giving to the exterior of these buildings some sense of humanity and an additional architectural feature of the greatest interest.

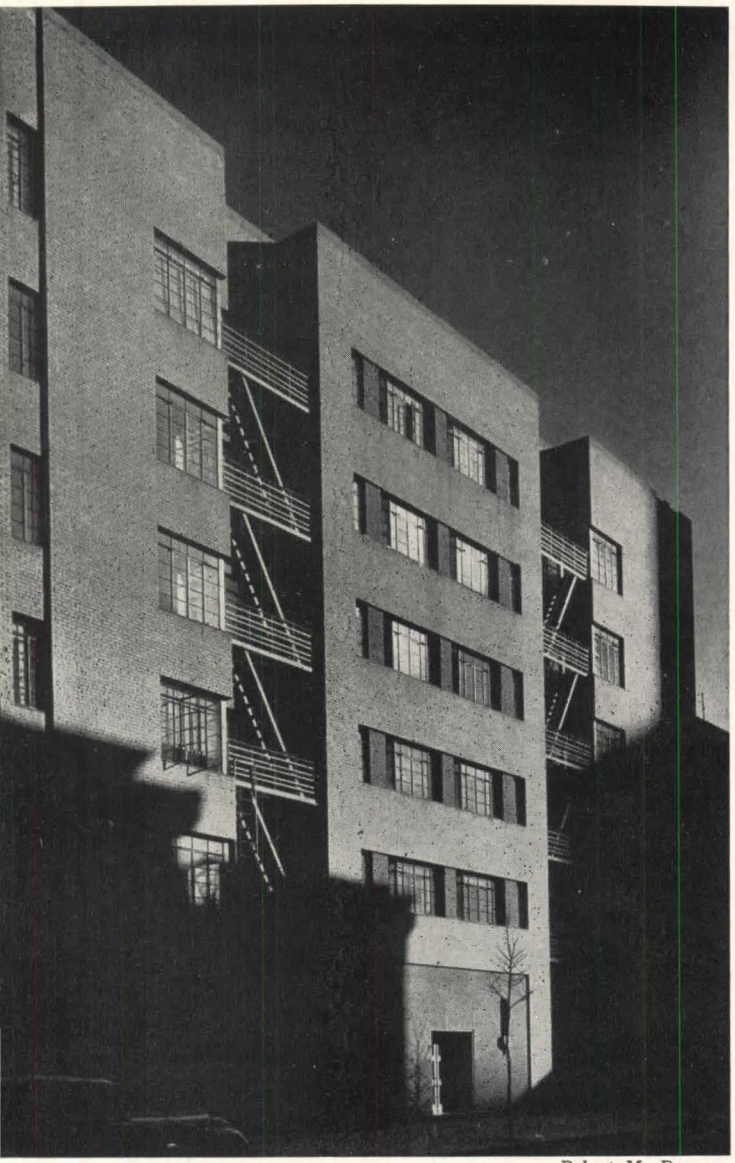
Unconventional too, in a rather different way, is the apartment house at 235 East 46th Street, by Horace Ginsbern, in which the problem of fire escapes—a problem which bedevils the exterior of so many of the smaller apartment houses of our cities—is handled with unusual skill. Interesting, too, is the strong contrast of black and white achieved in the façade, and the way in which the quiet areas of white at each side, framing in the wide windows and the black brick between, make a whole which is unified, personal, and full of unusual æsthetic interest. One wishes perhaps that the entrance door treatment had been more open and inviting, but the sure composition of the whole and the efficient and convenient apartment plans together make this a house of great distinction, despite its comparatively small size.

But it is only in larger projects, where the design is not only of individual buildings but of the relationships of many buildings, that the architectural imagination has its greatest opportunities. At the present time such projects are necessarily limited to the suburbs or the as yet unbuilt areas of our cities, where a few years ago the development would undoubtedly have been one of individual houses. It would seem that it is only a rapidly dying, conservative habit, both of tenants and speculators, which has prevented the intelligent development of suburban apartment houses until now. The advantages of communal living, through the centralization of heating, mechanical equipment, and service, are too great to go indefinitely unappreciated. There may be poetry in the idea of owning your own home, but there is precious little of it in coming home late at night to find your furnace out, your garage doors frozen shut, and your driveway an impenetrable snowdrift. If the suburban advantages of space and air, of trees and gardens, and of play areas can be combined with the convenience which the city apartment dweller accepts as a matter of



Designed for tenants of comparatively modest income, this apartment building at 2407 15th Street, N.W., Washington, D. C., is unusual in furnishing open balconies for each apartment on which privacy is insured by glass brick screens. Charles E. Dillon and Joseph H. Abel, Washington, were the architects of the building



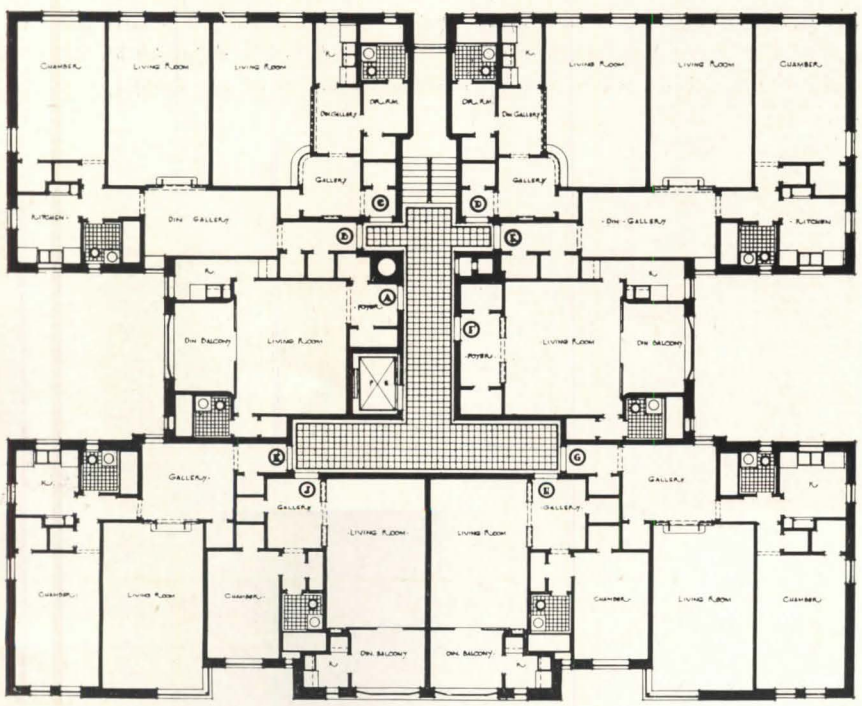


Robert M. Damora

course, surely a new efficiency, a new freedom of life, can be produced. Quite as much privacy, if not more, is possible in the well-planned apartment house as that enjoyed by the usual suburban dweller on his 50′ x 100′ lot in the small suburb.

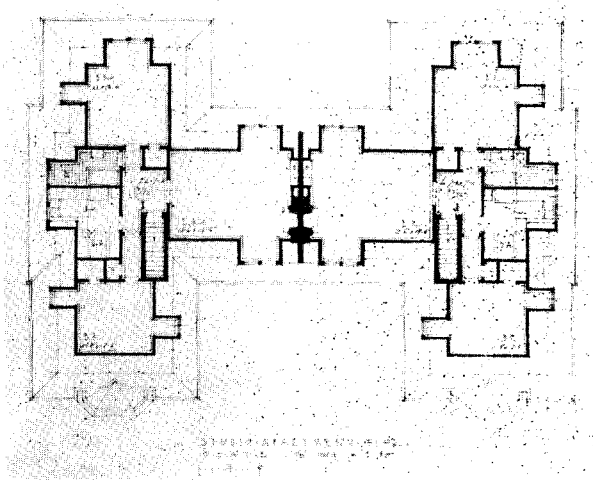
The opportunities, then, afforded by these new groups are enormous, and it may be interesting to examine a few projects, to see exactly how they have been realized. The first, near Scarsdale, by Sibley and Fetherston, reveals one significant approach, the idea of the suburban apartment house group as something entirely different from the city apartment house. These White Plains apartments are the result of an effort merely to merge the services of a series of small homes, and by incorporating the apartments into a series of two-story buildings, set around a little green, to preserve the human scale of the individual houses, treating the whole in as quiet and simple a manner as possible. In such groups, the distinction between the row house and the apartment almost disappears, and the effect will depend upon the most economical grouping of the buildings to insure the largest amount of well-placed open land for recreation and planting, and upon the cumulative charm of the small buildings themselves.

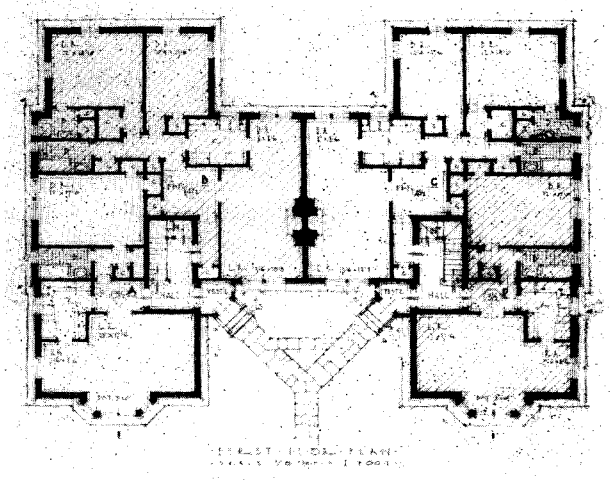
A somewhat similar idea lies behind the large group at Linden, N. J., by Gustave W. Iser. Here, land cost and the rental level sought have forced a much more intensive land use than in the case of the Sibley and Fetherston example. What remains remarkable is that, with such an intensive land usage



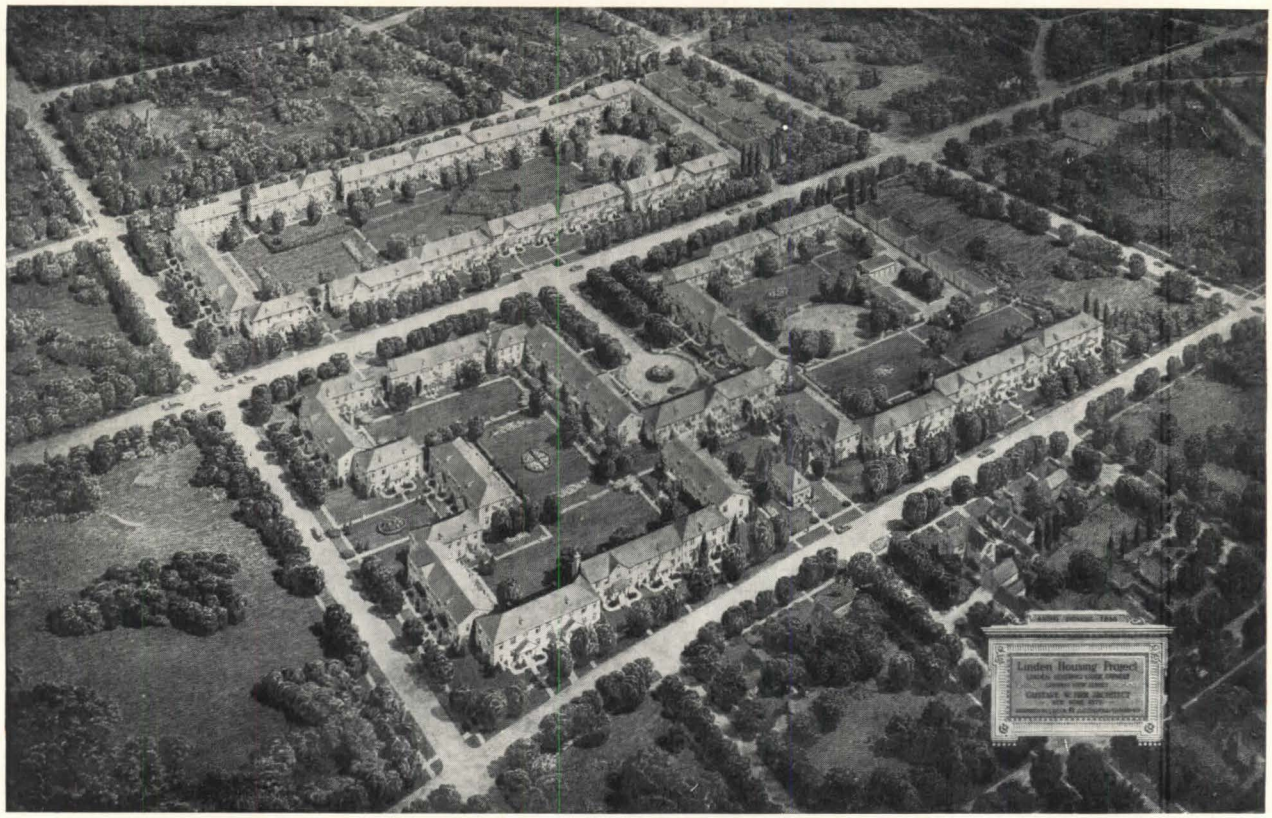
Efficient planning and a façade handled in an interesting manner give distinction to this comparatively small apartment building at 235 East 46th Street, New York, designed by H. Ginsbern, Architect. Living rooms are 12′ x 19′







The view above of the Campus Apartments at Scarsdale, New York, reproduced from a rendering by Schell Lewis, and the plans of one of the units, at right, emphasize the suburban charm and human scale of the group, by Sibley and Fetherston, Architects, New York



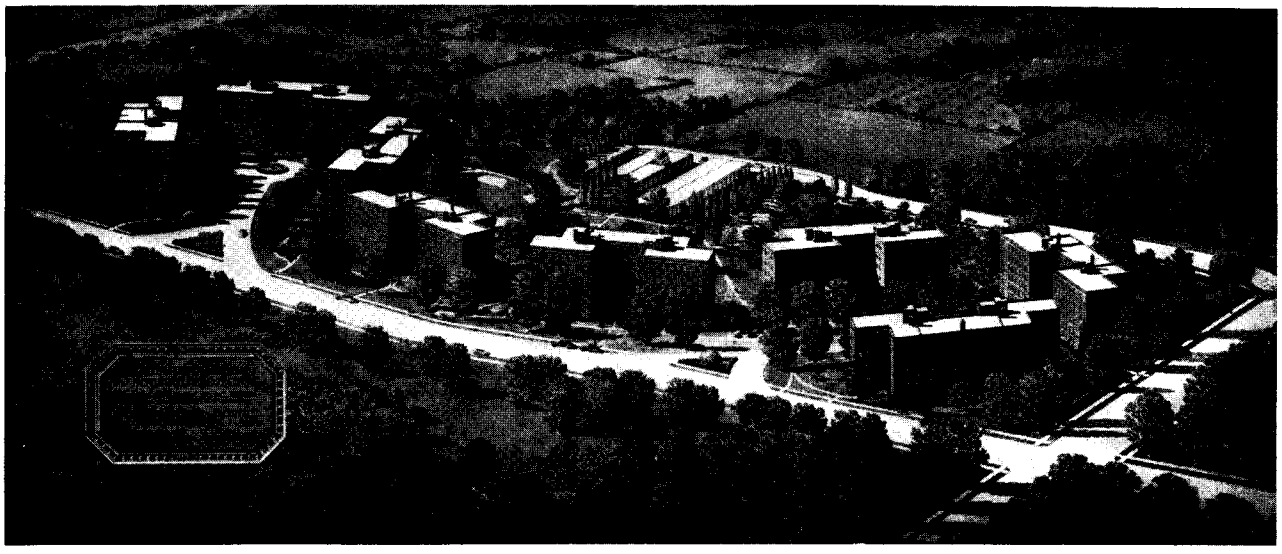
This rendering by A. C. Davoll depicts Linden Homes, Linden, New Jersey, by G. W. Iser, Architect, New York

of such a large area, not only has variety and human quality been achieved in the views one gets passing through the community, but also the whole has been so laid out as to preserve ample and attractive lawns and a sense of openness that is much greater than the figures of actual land coverage would seem to indicate.

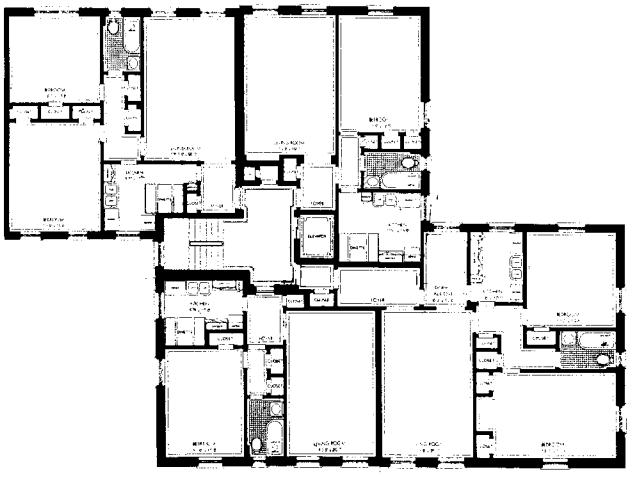
By contrast, I have noted a bird's-eye view of a large development in Queens, recently widely published, in which the given figures for land coverage are the same as in the Linden example. Certainly, to the average observer, the Queens example would look at least twice as crowded—an evidence of the stereotyped mind producing a stereotyped layout for what is claimed to be a stereotyped market.

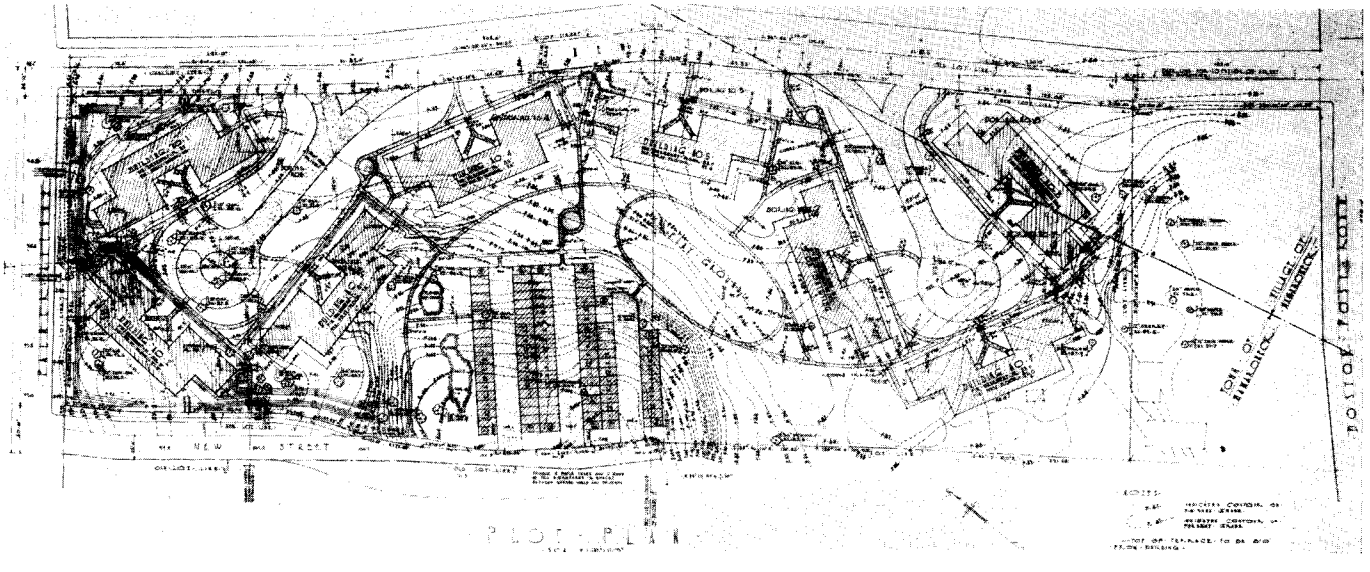
Another example of stereotyped thinking is furnished by the fact that the promoters of another somewhat similar Queens development — an English company — have given a new "class angle" to the whole problem of taste, claiming that for the low rental market flounces and furbelows are necessary, and that a taste for simplicity only begins with the $10,000 house! It is possible, nevertheless, that a taste for an imaginative, skilful layout, which would produce a sense of gracious openness, variety, and attractive general relationship, might be even more universal than the demand for furbelows, despite the fact that the tenant or purchaser was unable to afford a $10,000 house. It is not always the wealthy who have supported good books and good plays, and I am positive that this apparent bad taste in houses and housing, said to be concomitant with the lower income levels, is almost entirely an artificial creation of conventionally-minded real estate promoters. Could it be that this entire idea is merely an excuse to save money on adequate architectural and engineering advice? If these prospective tenants seem to demand bad design, it is merely because they have never had a chance to get anything else, and because a competitive business has sought to plug its none-too-savory wares by dolling them up with gadgets, thingumabobs, and doodads.

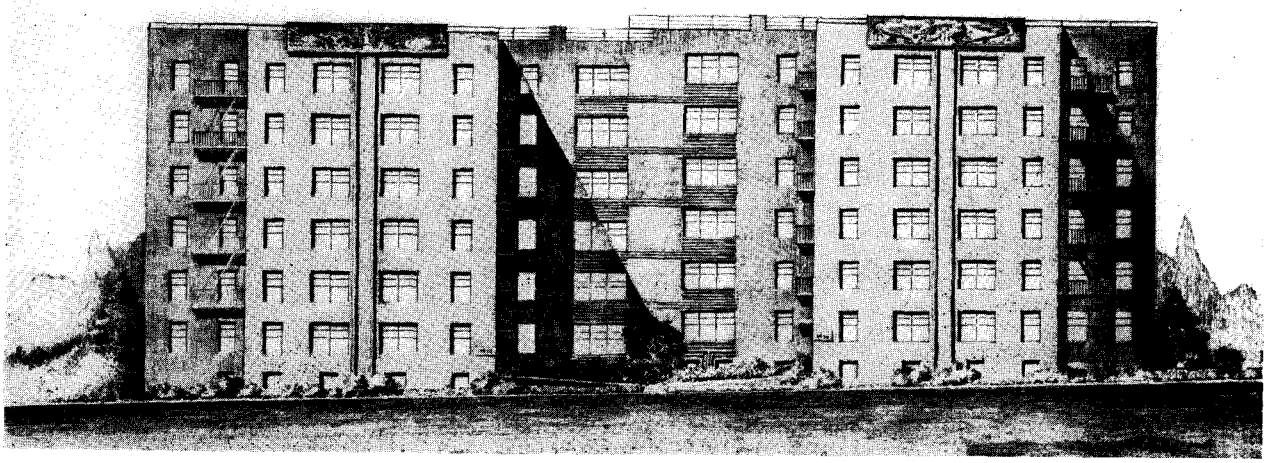
But there is another class of these F.H.A. housing developments, now projected or under construction, which is even more significant in revealing the enormous architectural opportunity that housing groups may furnish. Such, for instance, is Gustave Iser's apartment house development at Larchmont, where an extraordinarily brilliant use has been made of a site which, in the eyes of the conventional real estate man or the conventional architect, must have appeared almost hopeless, because of its rugged nature and its steep slopes. It is

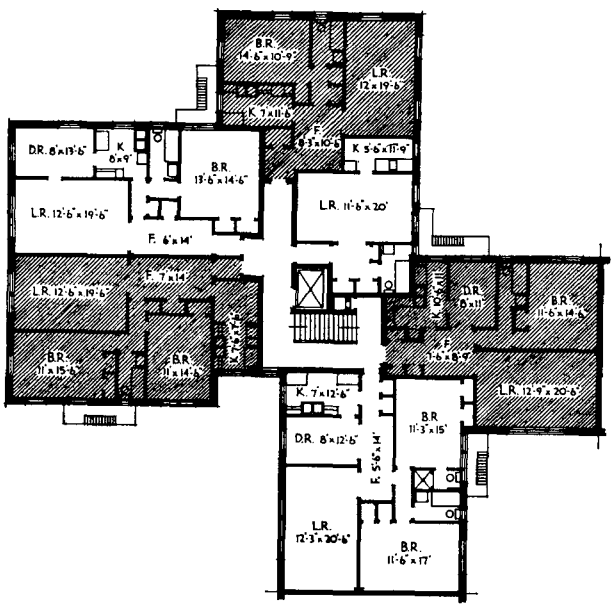


Another project designed by Gustave W. Iser, New York Architect, and rendered by A. C. Davoll is Larchmont Gardens, Larchmont, New York. The unit plan at right (which acquired an untrue break in the rear wall when four apartment plans were pieced together for reproduction) stresses convenience. Iser's notable success in utilizing apparent disadvantages of the site is evident from the plot plan

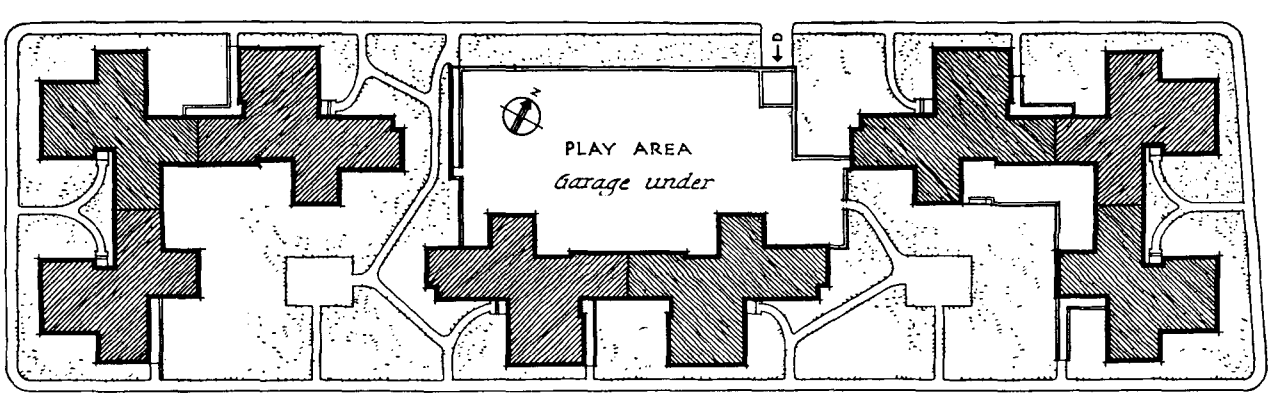








The elevation of a block of Thorneycroft, above, and the typical floor plan and plot layout of this Long Island project by Albert Mayer, New York Architect, illustrate openness and simplicity of general plan resulting from careful planning of living units



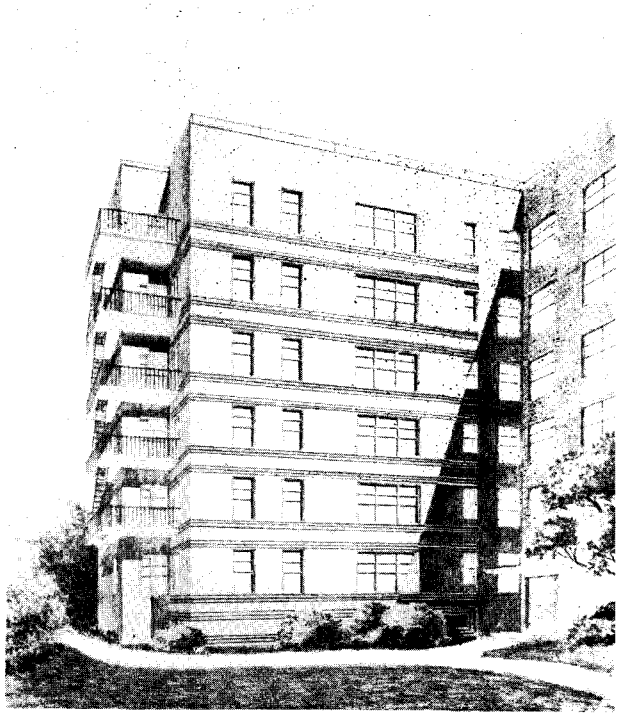
interesting to see that at the kernel of Iser's solution of this problem are ideas developed and first expressed by the late Henry Wright, especially the minimizing of automobile traffic, the importance of pedestrian circulation, and the concentration of garage facilities. By a careful study of the problem in accordance with these principles, a plan was worked out by which a series of cross-shaped buildings line the bluff in an attractive crescent curve; on the promontories at each end, two cul-de-sacs give access to additional buildings, which seem to me to have just the right sense of combined shelter and openness. The deep gulch in the center of the property is used for a garage compound, and pleasant paths connect all the elements. The whole use of the slopes is masterly, the views from the apartments will be superb, and the garage problem is settled with the least possible difficulty and with no interruption of the views. How much more attractive the result is than the usual group on a flat property! Seen with real architectural imagination, a "bad" site is often immeasurably better than a "good" one. It is encouraging to see these "theoretical" ideas of Henry Wright beginning to fertilize the field of investment building, as they have already vastly influenced the work of the U.S.H.A. and the Resettlement Administration.

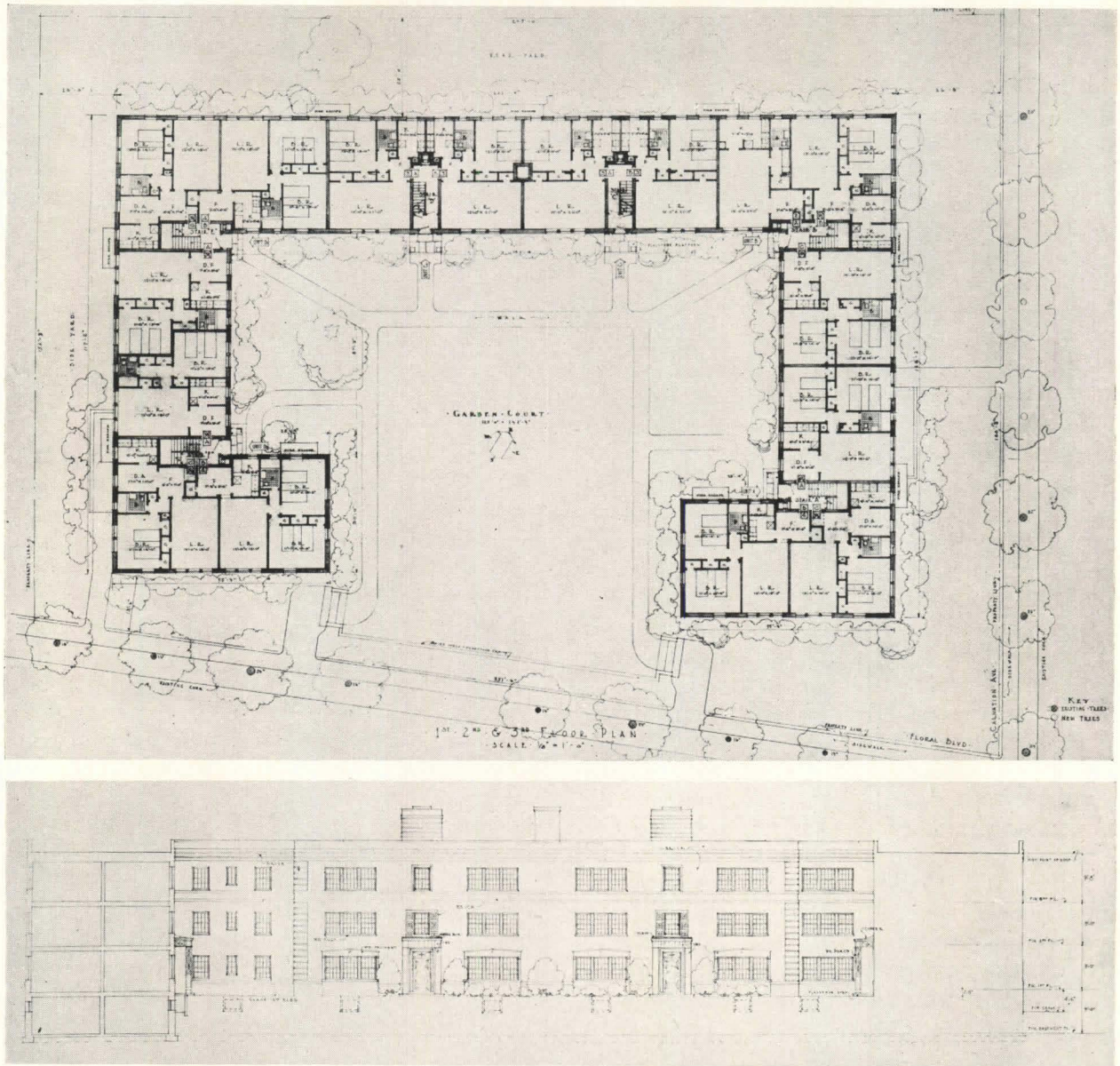
Albert Mayer's Thorneycroft project illustrates another point, the importance of careful planning of individual units in order to produce the greatest possible openness of general plan. Choosing the cross-shaped building unit which has become such a favorite in large-scale work, because it allows so many apartments to open conveniently off a single stair and elevator hall, Mayer by careful study has been able to gain one more apartment per hall per floor than is customarily found. This has made it possible for him to reduce the number of crosses used on the lot, so that the open spaces have become larger and the whole group plan more free.

Nowhere do the advantages of economy in planning become more obvious than in this kind of apartment house work. No matter what the rental level and how lavish the group and the individual apartments, every square foot of unnecessary space in each apartment means that much less area in lawn, playground, or flowers, and that much greater sense of congestion in the group as a whole. As our projects become larger and larger, there is of course a greater opportunity for freedom in planning and for varied arrangements; but no matter how large the project this basic rule of economy still holds. One might almost say that the larger the project the greater the need for economy, for the greater the number of apartments the greater will be the effect of a few square feet saved in each, when the space so saved is put into recreational or planted areas. Nothing could be more depressing or monotonous than a large area covered over with a congested grouping of houses all alike and all the same size, just as nothing could be more attractive than the same area where buildings and planting preserve a just proportion, where shelter and openness are balanced, and where both the tenant and the visitor have pleasant things to look upon, either indoors or out.

One possible danger of these large groups of F.H.A. apartments has already been hinted —the danger of monotony through the use over an entire project of structures all the same size and all the same height. One of the things which makes some people prefer the suburbs to the city is a feeling of the monotonous chaos of city streets; and, if these new groups furnish only a monotony of a new type, a monotony of uniformity, much of their possible benefit both to architecture and to humanity will be defeated. And what opportunities for creative variety these large projects offer! Not only is there often a possibility of varying the heights of the residential buildings, but also in large projects all sorts of other buildings and facilities are required—shops, garages, community buildings, nursery schools, playgrounds and playground

Another view of Albert Mayer's Thorneycroft





Floral Park, Long Island, apartments by R. S. McCaffery, Jr., and Maurice Gauthier. *See also pages 96, 97*

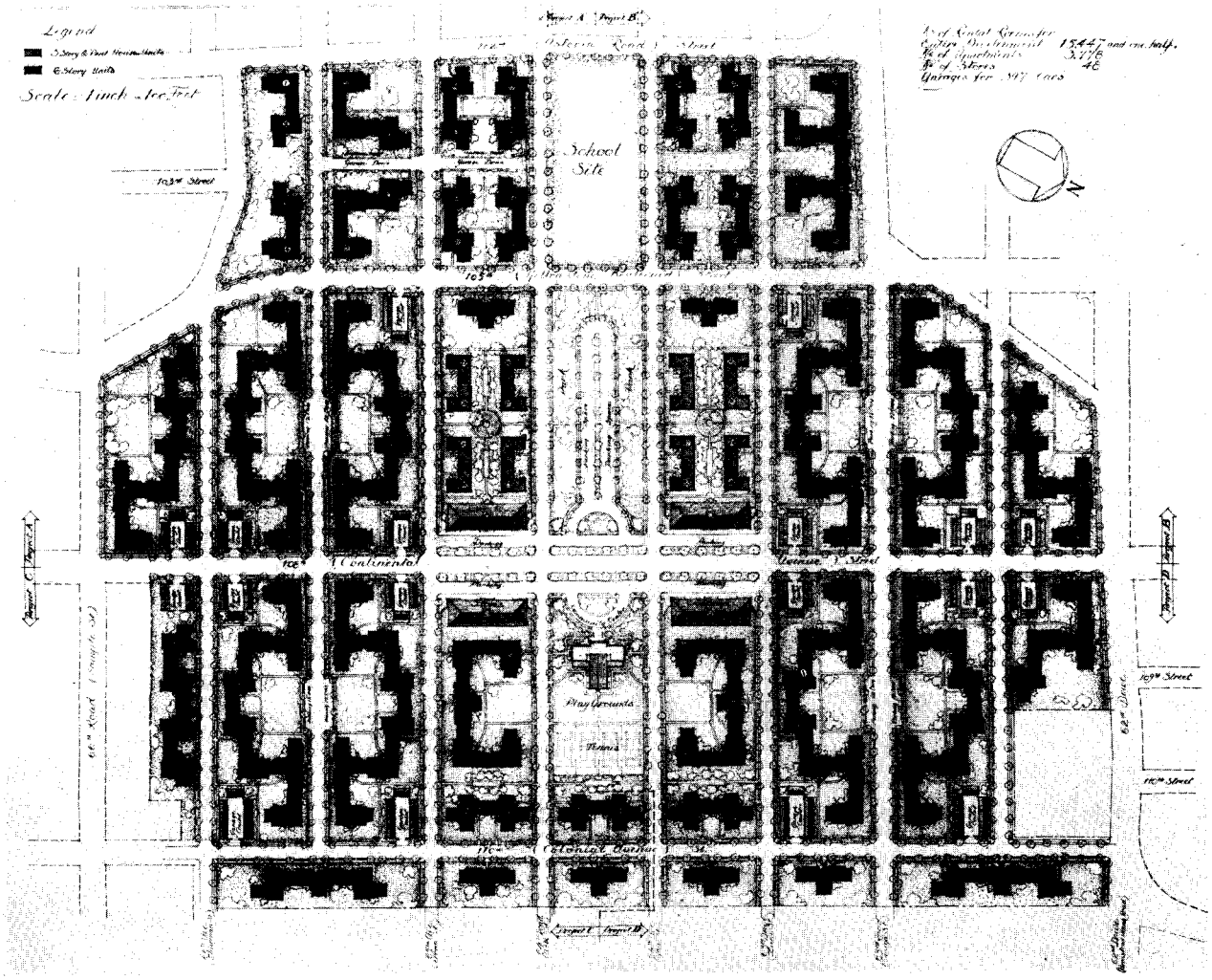
shelters, and the like. It is precisely in this matter of uniformity versus variety that the F.H.A. officials have been occasionally to blame. Manifestly, certain rules have had to be adopted; yet some flexibility in the enforcement of these rules would be most desirable. For instance, the F.H.A. has a rule against walk-ups over three stories high. In a recent project designed by McCaffery and Gauthier, the three-story apartments were crowned at important points by penthouse apartments, most attractive in plan, which opened out to protected, covered loggias and pleasant roof terraces. Surely the few tenants with imagination enough to be willing to climb an extra flight of stairs to get such charming quarters could easily have been found; yet the F.H.A. disallowed these penthouses, and no argument could make them abrogate their arbitrary rule. Thus, not only were the most beautiful apartments in the group sacrificed, but also a standard uniformity of height was forced.

Yet, even within the limitations of the F.H.A. rules, variety is still possible. This is admirably shown in two other projects by the same architects—one in Riverdale, and one for a large tract of ground on the borders of the World's Fair—in which 2-, 3-, and 6-story buildings, together with low store buildings and a social hall, combine to produce a community which has the urbane amenities of a city but the variety of view and the open green spaces usually associated only with the country. Here, the relation of big and little is excellently conceived, and these projects have a unity and a personality, which complete uniformity of the buildings can never produce.

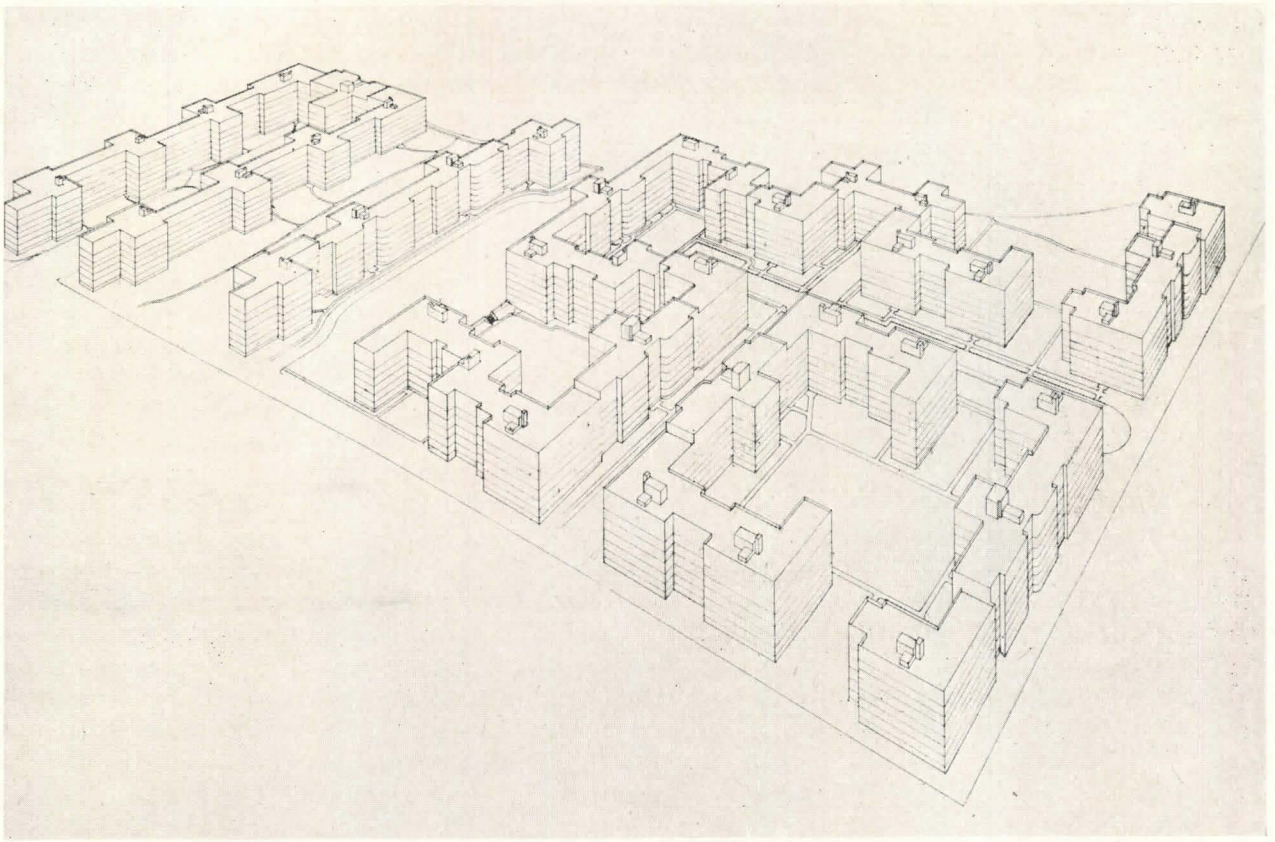
The criticism has sometimes been made that American architects give too little importance

to the problem of orientation, and that any strictly logical housing development would inevitably fall into a series of long, narrow structures, exactly parallel and separated by a distance as great as the land coverage allowed, like many of the German developments of the pre-Hitler period. The studies made by Henry Wright in *Rehousing Urban America* show some of the fallaciousness of this view, and the enormous gain, both in useful land and in variety and humanity of effect, through the use of occasional buildings at right angles. Where one is building on coverages of 25 per cent or greater, the row houses of the theoretical orientationalists become so close together as to produce a barracks. The space between the rows becomes inevitably a series of alleys. Moreover, much of America is a land of high winds, that come from north, east and west, and the unbroken, oriented row scheme often furnishes perfect funnels through which these gales may roar. This was a definite fault in some of the German town layouts in the Soviet Union, where the wind condition approximates that of America.

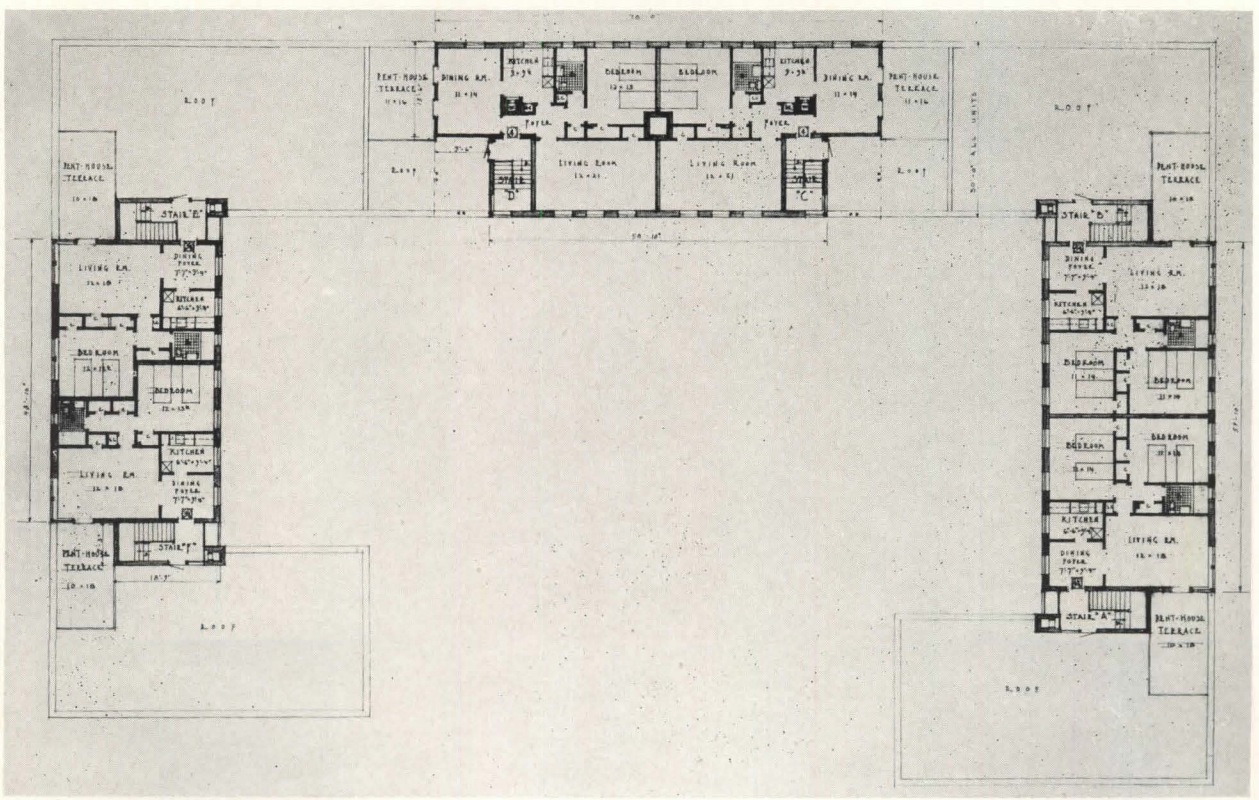
Of course, to produce great architecture, it is necessary to have not only an imaginative and well-composed plan, but also individual buildings in which are achieved the same qualities that make the group plan successful—logic, freshness, independence, and invention. It is here that the greater number of F.H.A. projects are definitely lacking. Hemmed in by the artistic timidity of the promoters on the one hand, and by equally timorous and conventional rulings of the F.H.A. on the other, the idealistic architect with any deep conception of the enormous latent opportunities in contemporary architecture finds himself baffled and too often frustrated. Clients, the promoters say, don't like modern architecture—probably calling it modernistic. The public, the F.H.A. echoes, is not educated up to modern architecture—you must give them what they want. I submit that neither the promoter nor the F.H.A. really knows what the public *does* want. The *Frank Lloyd Wright* number of the *Architectural Forum* sold like the proverbial hotcakes. Perhaps the public



Forest Hills Park, near the World's Fair grounds, also was designed by McCaffery and Gauthier, of New York



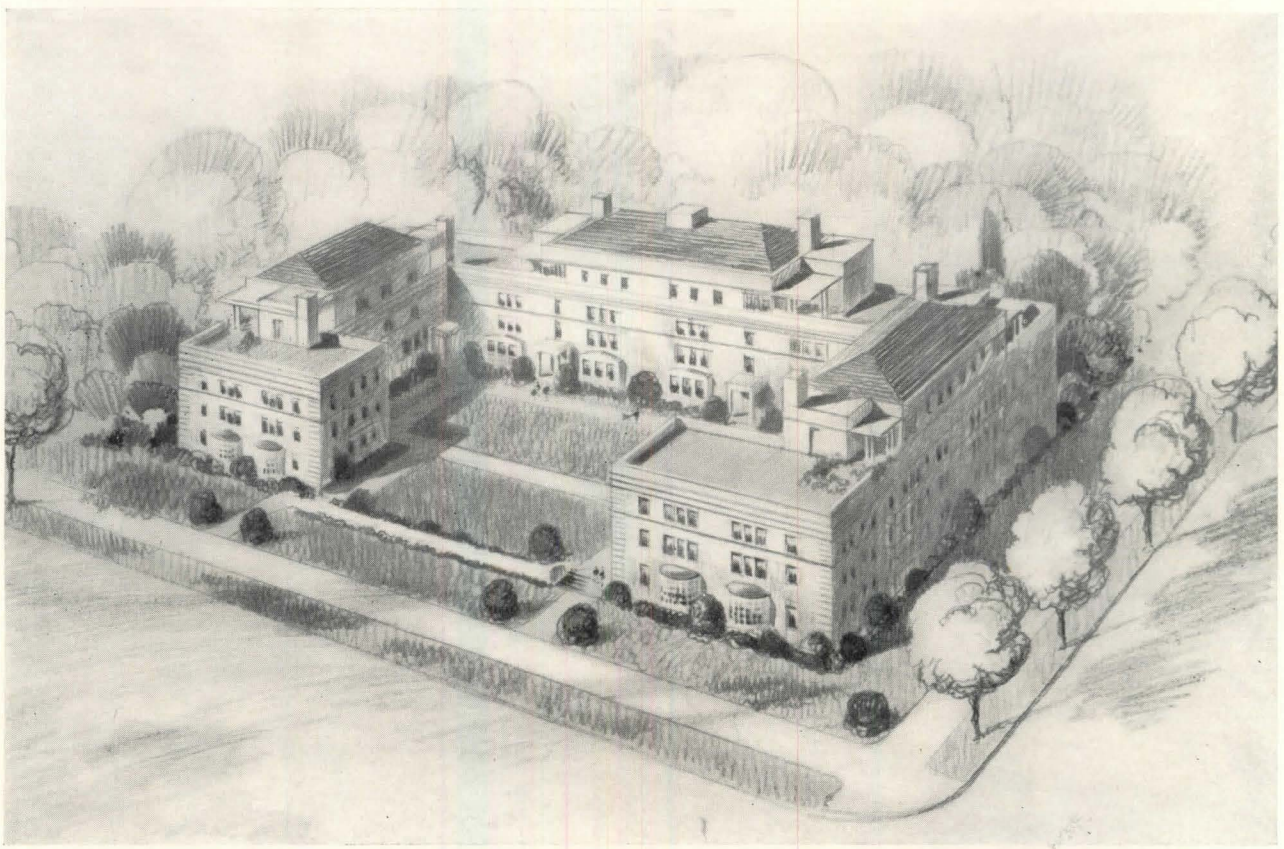
The variety achieved by McCaffery & Gauthier, in association with Richard Thomas, within the limitation of F.H.A. rulings on height and other elements of housing project, is indicated by this perspective of their project known as Riverdale, in which the units are ingeniously combined for convenience without sacrifice of freedom



These charming penthouses were intended to make the Floral Park garden apartments distinctive

does not want "modernistic" architecture—the jazzed up, superficial, unthinking, ugly copies of stylistic tricks, already dead (if they ever were alive), which usually pass under that name; but the real architecture of today, the best that our contemporary architects could bring to this great problem, is so little known—its beauty, its quietness, its logical simplicity, its careful and knowing use of building materials, its possible airy grace—that the public is in no position to judge. Sooner or later, the people—whoever may be included under that vague title—are going to get terribly bored with the pseudo-colonial and the pseudo-English which F.H.A. money too frequently builds for them, and equally bored with the unimaginative, mechanical barrack type of building that the architect, in his effort to avoid the pseudo styles on the one hand and the condemnation of the F.H.A. on the other, sometimes achieves. In this matter, the architects for the low-cost housing of the U.S.H.A. have a tremendous advantage over their brothers in the investment field; for freedom in the creation of building form and a real attempt to welcome the new, when it seems also the good, is fortunately as much a part of the U.S.H.A. policy as frowning on the new seems a part of the F.H.A. doctrine. When that period of popular boredom with the styles develops, and when the man who is paying $18 a room for his apartment sees his neighbor, who pays $6, getting buildings that are more beautiful and more charming, then there is going to be hell to pay in the real estate investment world. And it is the daring promoter who is going to come out on top.

One other point: In America there is a violent protest against absolute standardization indefinitely extended. Architecturally, this protest has been expressed admirably by Frank Lloyd Wright in his chapter on *The City*, published in *Modern Architecture — the Princeton Lectures*. In this protest, I believe Wright is expressing a valid American sentiment of the greatest importance, definitely related to the American concept of democracy. Housing for people who feel that way must never degenerate into mere repetitive standardization. Standardization for economy, yes; but, employing standard parts, it must always be the American architect's effort to create housing groups which shall make of these units a living creation, filled with human variety, as gracious and inviting as a private home, but more spacious, more efficient, and, because of the opportunities which mere size offers, more beautiful as well.



Penthouses were attractive units of the original design for this apartment group by McCaffery and Gauthier

ARTICULATE FORM IN LANDSCAPE DESIGN

PEOPLE AND MATERIALS DEFEAT PRECONCEIVED PATTERN

BY JAMES C. ROSE

WORDS! Can we ever untangle them? We hear talk about symmetry and asymmetry, the poetry of a curved line, the client who can't tolerate a straight line, and the endless argument whether a garden should be formal or informal.

The point misunderstood, which therefore gives rise to endless argument, is that *form is a result* and not a pre-determined element of the problem. Symmetry might result from a thoroughly contemporary approach, as it does in the form of a motion picture auditorium. A curved or a straight line or the combination of both might conceivably result in any design. Something which could be labeled an axis might even develop. But when we begin with any preconceived notion of form — symmetry, straight lines, or an axis—we eliminate the possibility of developing a form which will articulate and express the activity to occur.

The objective world, rather than academic preconceptions, provides the basis (and limitations) for the development of form in landscape design. Circulation—not an opportunity for persons to find their way around within an imposed pattern but circulation as a structural part of design—is the first consideration.

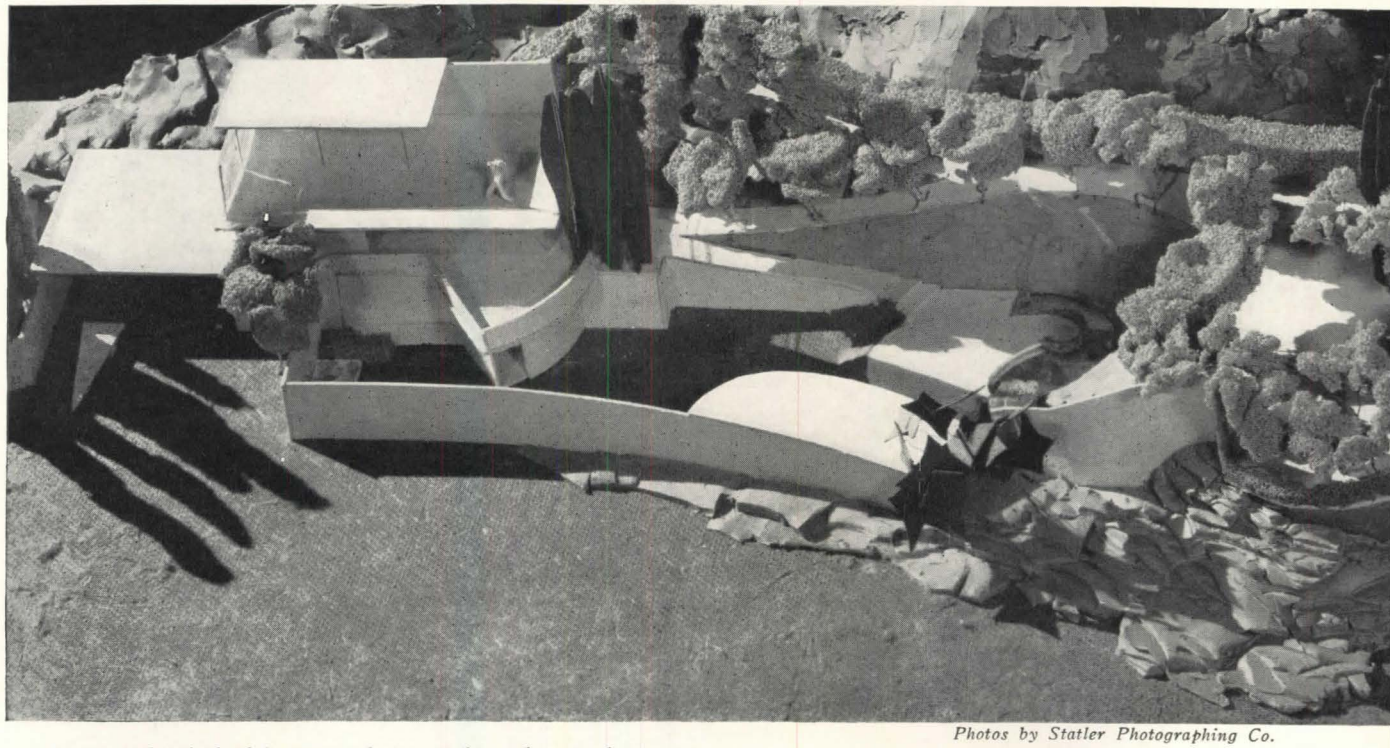
Wherever man goes, we find a reorganization of nature. This fact is the sole justification for the profession of landscape design, and our job is to provide a more skilful arrangement for greater utility and for the expression of contemporary living. Unfortunately, the profession has produced a lot of æsthetic ornament which has nothing to do with the problem. This is sold to the uninitiated, who have a pathetic and naïve faith in the moguls of eclecticism and who, having departed by a generation or two from the virtue of necessity, are now willing to pay for a trinket of no use for them nor they for it.

II

The materials of landscape are the second consideration opposed to any preconceived notion of form. The earth itself is a plastic

In this contemporary "hanging garden" the problem was to provide level areas for outdoor living, without destroying the charm of the hillside site. The topography determined the ground forms and the planting





Photos by Statler Photographing Co.

medium which holds an infinity of sculptural possibilities, but according to the "rules" the landscaper must iron the earth into a series of geometric shapes, based on classic precedent, until all the original virtue of earth as a material is lost. Then only eclecticism and the arrogance of man remain.

Rock materials are fundamental in both landscape and architecture. This should prove to the most skeptical the need for simultaneous development and consistency in their use. But the old school in landscape seems constitutionally incapable of breaking with tradition, while the new school in architecture seems to have practically no understanding or facility in landscape design. In this way, they can work side by side without fear of contamination or influence in form!

Plants, after all, are the saving grace of the landscaper. Because of the warm associations that are held for them, almost universally, the new movement in landscape need not suffer from the popular derision of modern as a cold, impersonal style; an opinion which the architects have not as yet succeeded in removing from the public mind. When we lift plants out of their little niches in an eclectic ground pattern and use them as organic, structural parts of the landscape, forms will appear which are expressive of plants as material.

Water is perhaps the only material in landscape which has no definite form as it depends entirely on the materials which surround it. Its fluidity permits an inexhaustible variety and fantasy in arrangement, and it becomes the interlocutor of all other outdoor forms.

Earth, plants, rocks, and water were utilized by the author to divide space in this garden for a summer dwelling, as the views of the working model reveal. The house faces east and is thus shaded from the afternoon sun, but the landscape was developed to the north. The detail below shows the sculptural quality of the earth forms carved along the general slope of the hillside. From the summer house the pool reflects flowering trees



III

No one with even a little insight can deny the influence of subjective preferences on the final form of a design. The greatest and most objective art always contains a symbolism in form which has no other basis than the psychology of the artist or the people who created it. This is true because we receive impressions only from the world outside ourselves, but for the reorganization of those impressions into an objective expression a period of subjective incubation is required. Who can deny that the development of form during this period of incubation is the real worth of a design? Only one thing is certain: the best designs of today will derive their subjective form from impressions of the Twentieth Century world in which we live, and not from academic archæology which, by itself, can produce nothing but eclectic imitation.

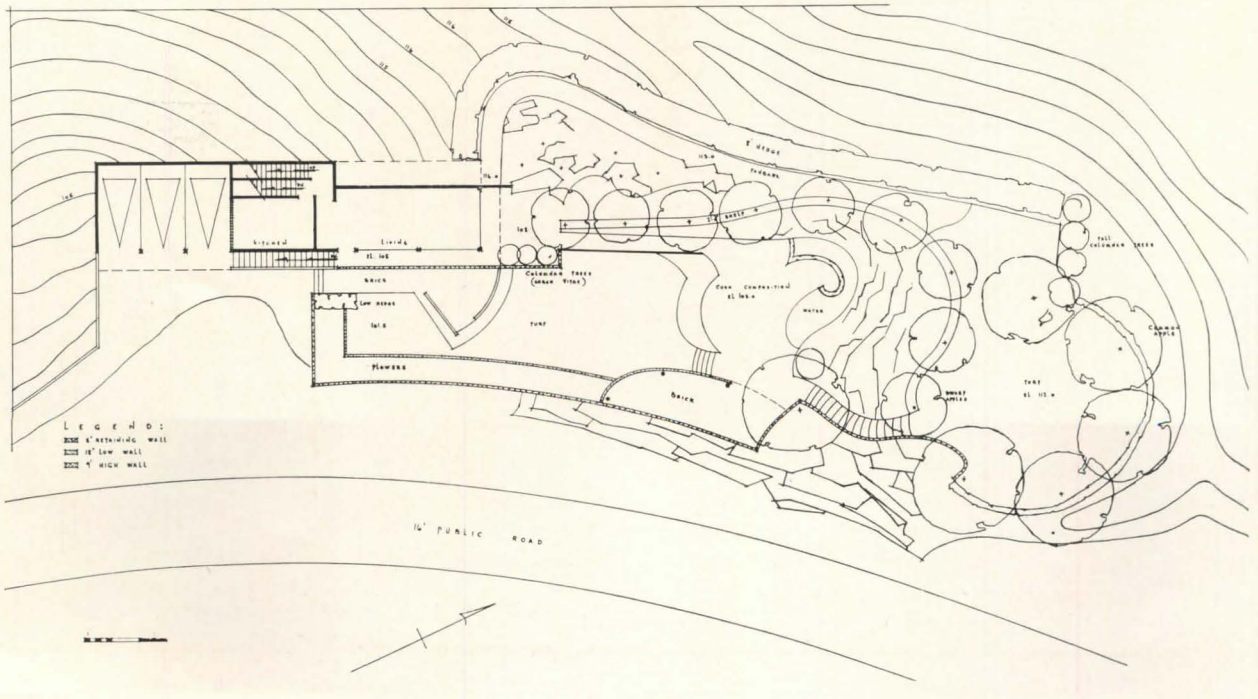
The fundamental fallacy of the old school is an archaic conception of space which originates from the segregation of ground area instead of division in volume. That is why the members can justify themselves with the same words, and yet have an entirely different meaning. That is why we can arrive at an entirely different expression without a change in materials. And that is why we can produce Twentieth Century design while they continue in archæological distortion.

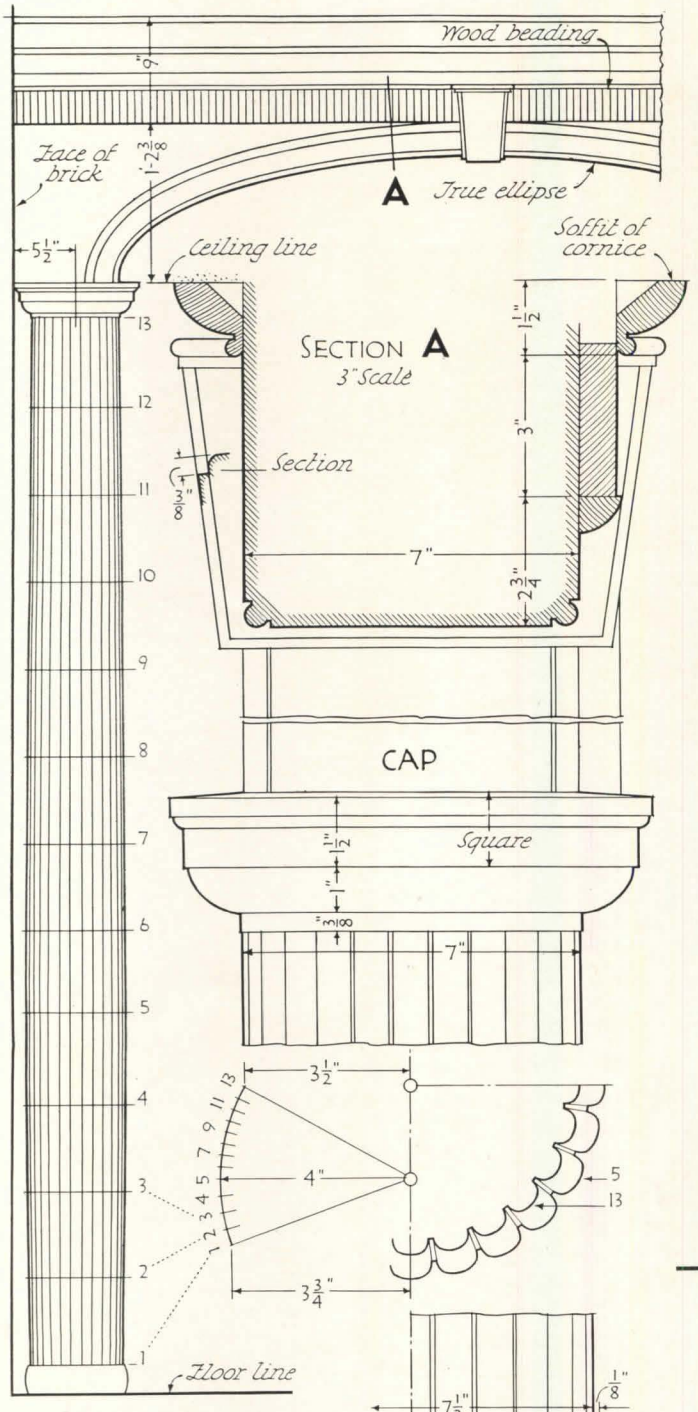
When we permit our minds to grasp the new conception of space, and learn to use materials for their own quality, we will develop an organic style. When we consider people and circulation first, instead of clinging to the imitation of classic ornament, we will develop an animated landscape expressive of contemporary life; and catch words like *symmetry, axis,* and *informal* will be known for their true significance . . . practically nothing.

But we have another point of view: it is expressed from the pages of the "Landscape Architecture Quarterly" of April, 1938. It is eloquent. It is authoritative. Read:

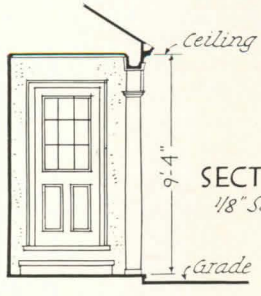
"It is perhaps to this very eclecticism—the borrowing of styles that are native to other countries and other times—that garden design in America is most obligated for its wealth of expression as an art; for in this country, there is hardly a climate or a geographical environment or an inherited American tradition to which some landscape architectural form based on European precedent cannot be appropriately adapted as a means of both utility and greater ornament." Exquisite, is it not?

Without preconceived axis, symmetry, or asymmetry, the plan of the "hanging garden" was developed from the natural contours and Rose stresses an organic and structural use of plants

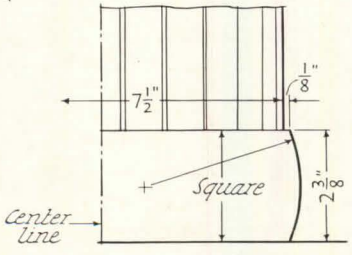




ELEVATION 3/4" scale

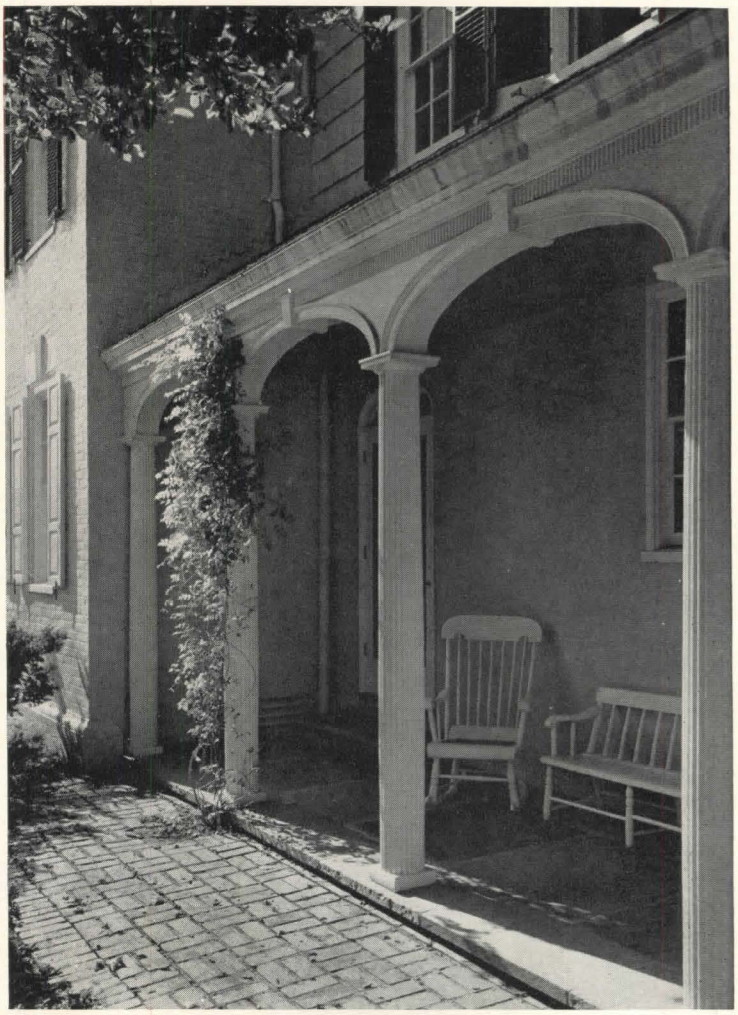


SECTION 1/8" Scale

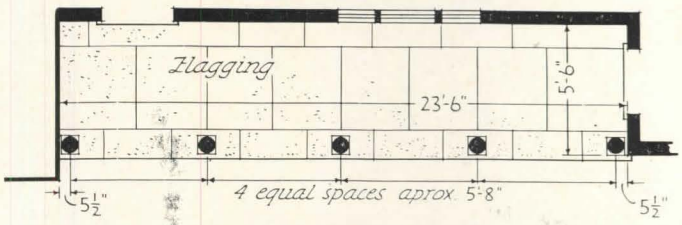


BASE DETAIL 3" Scale

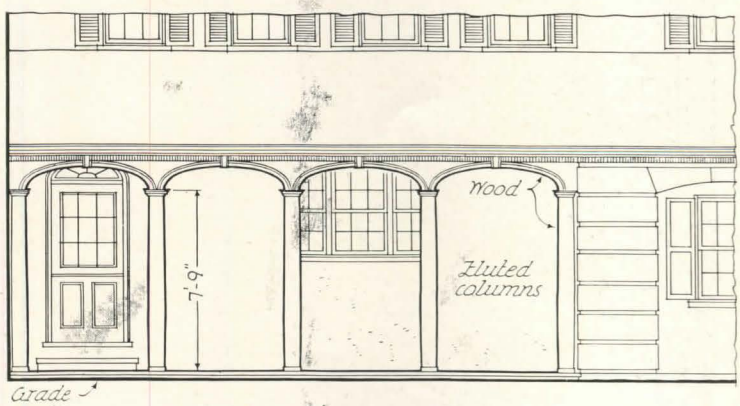
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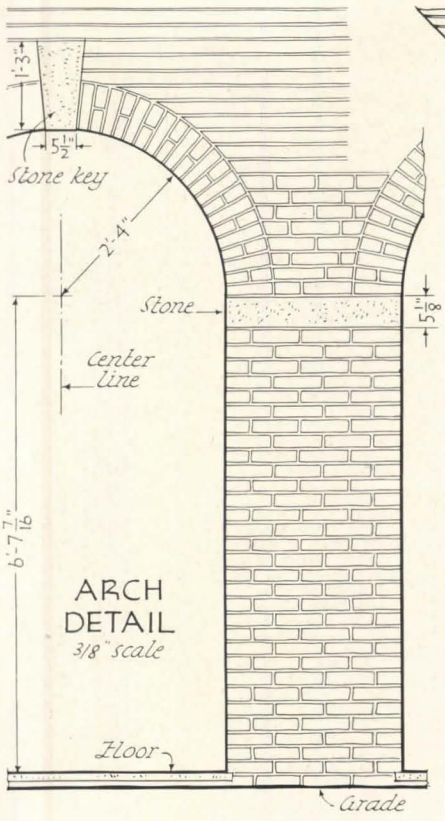
SAMUEL H. GOTTSCHO



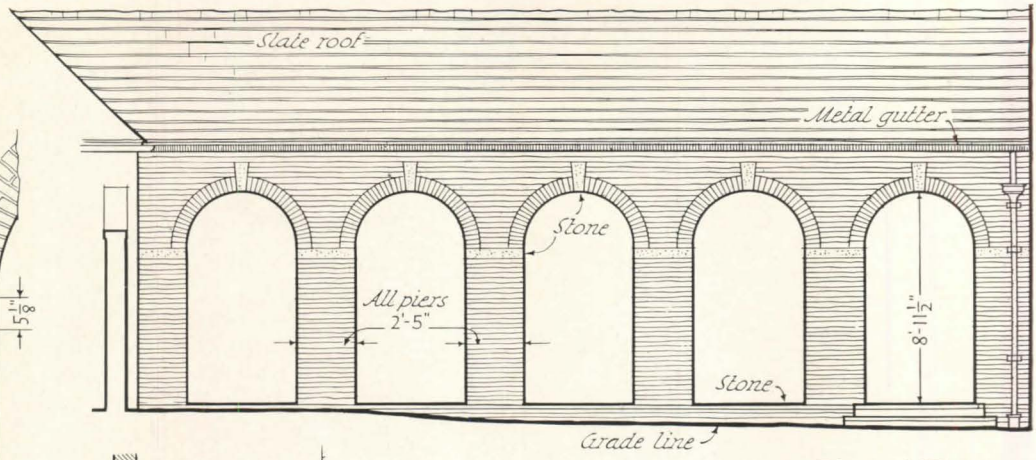
PLAN of PASSAGE 1/8" Scale



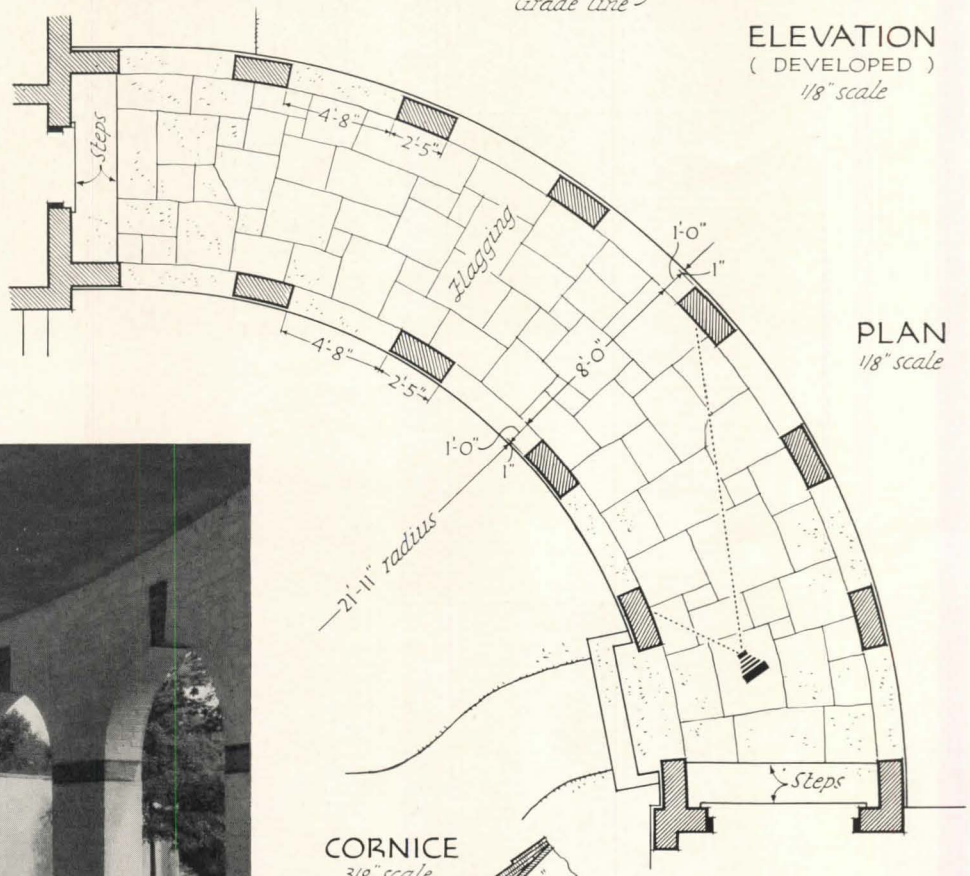
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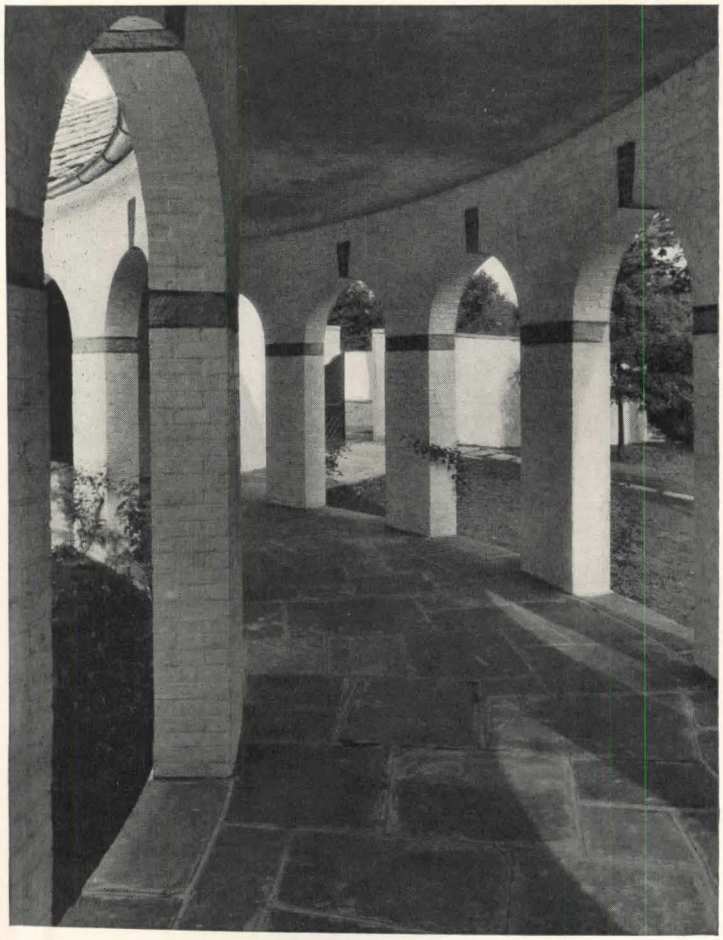


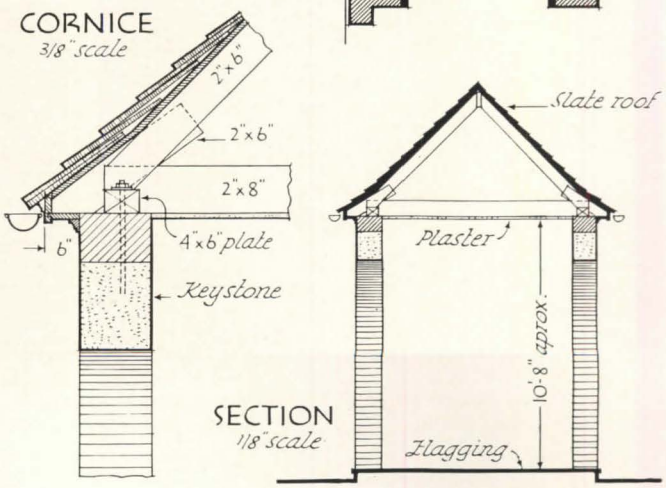
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(DEVELOPED)
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PLAN
1/8" scale

SAMUEL H. GOTTSCHO





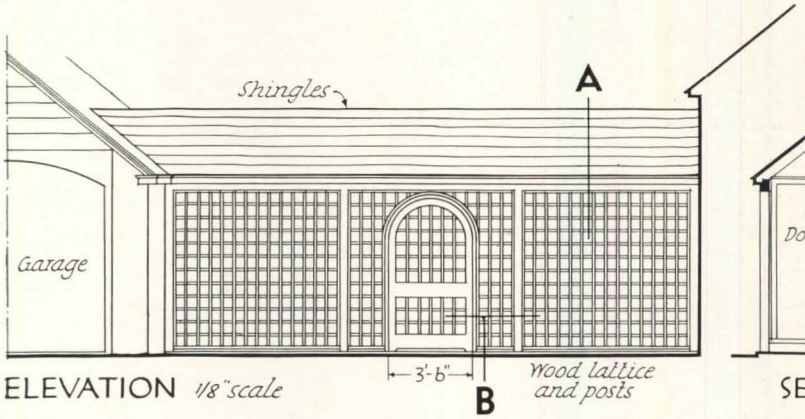
CORNICE
3/8" scale

SECTION
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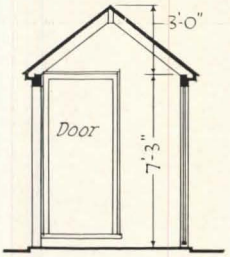
ERIC KEBBON *Architect*



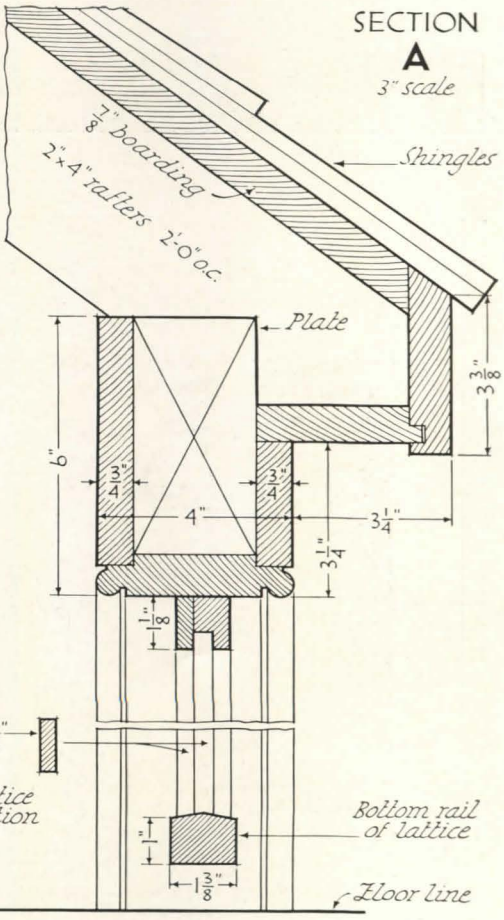
PHILLIP B. WALLACE

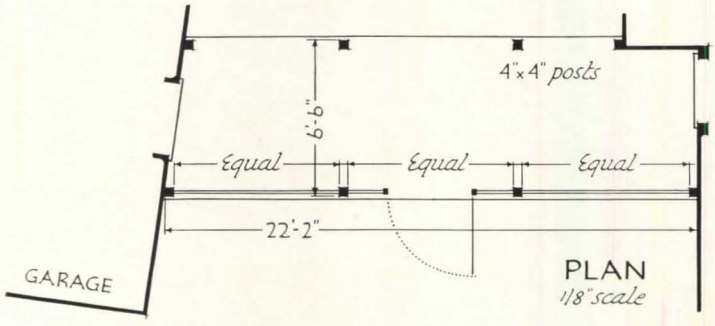


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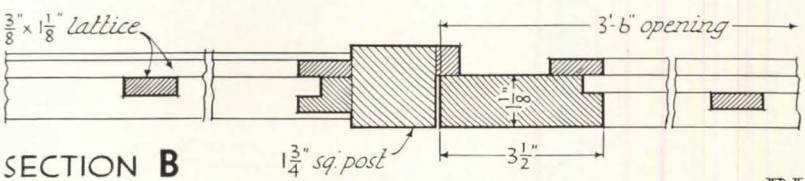


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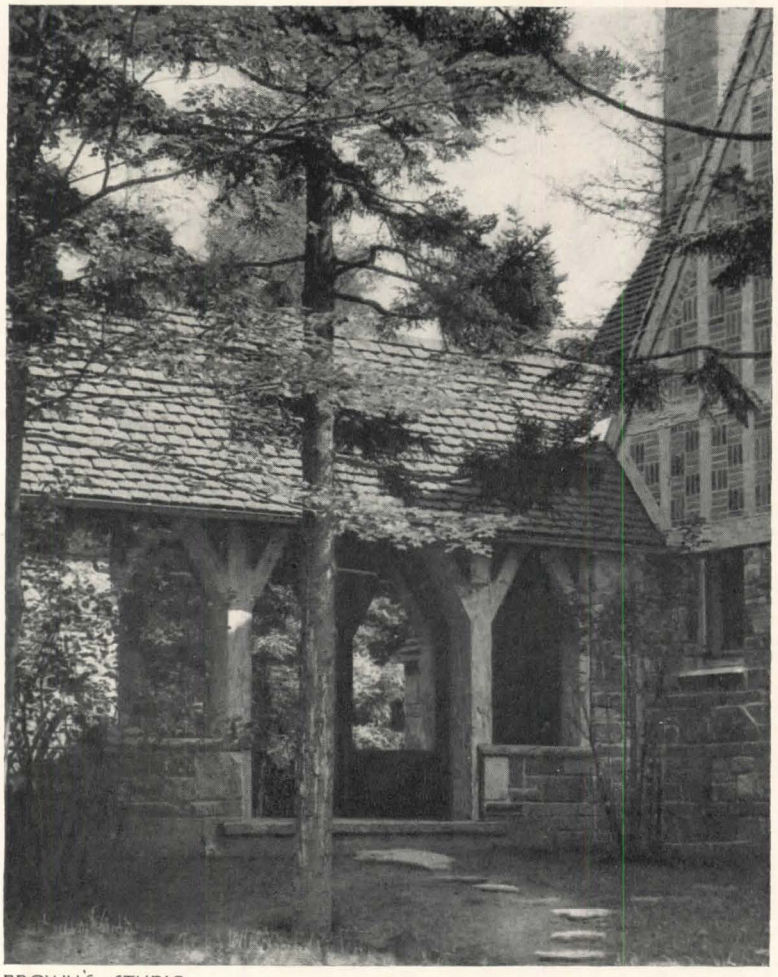


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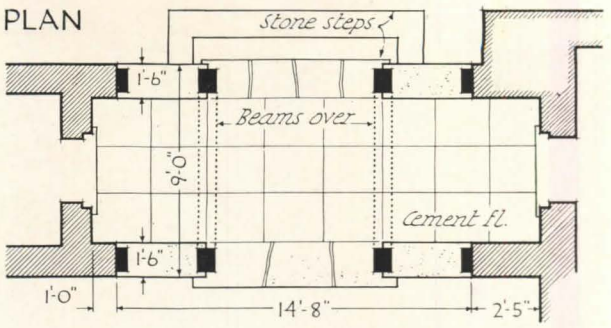


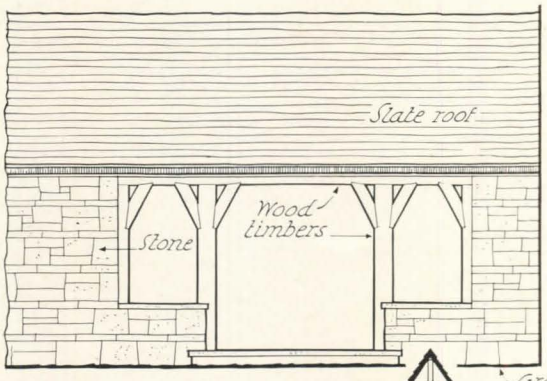
SECTION **B**
3" scale

RICHARD W. MECASKEY *Architect*

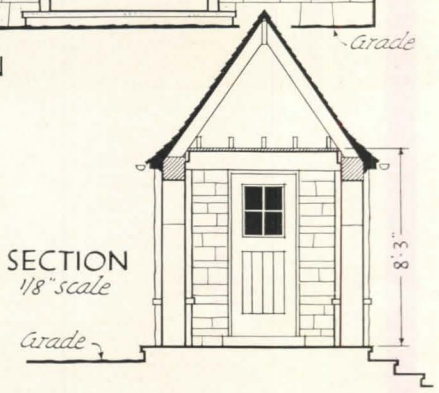


BROWN'S STUDIO

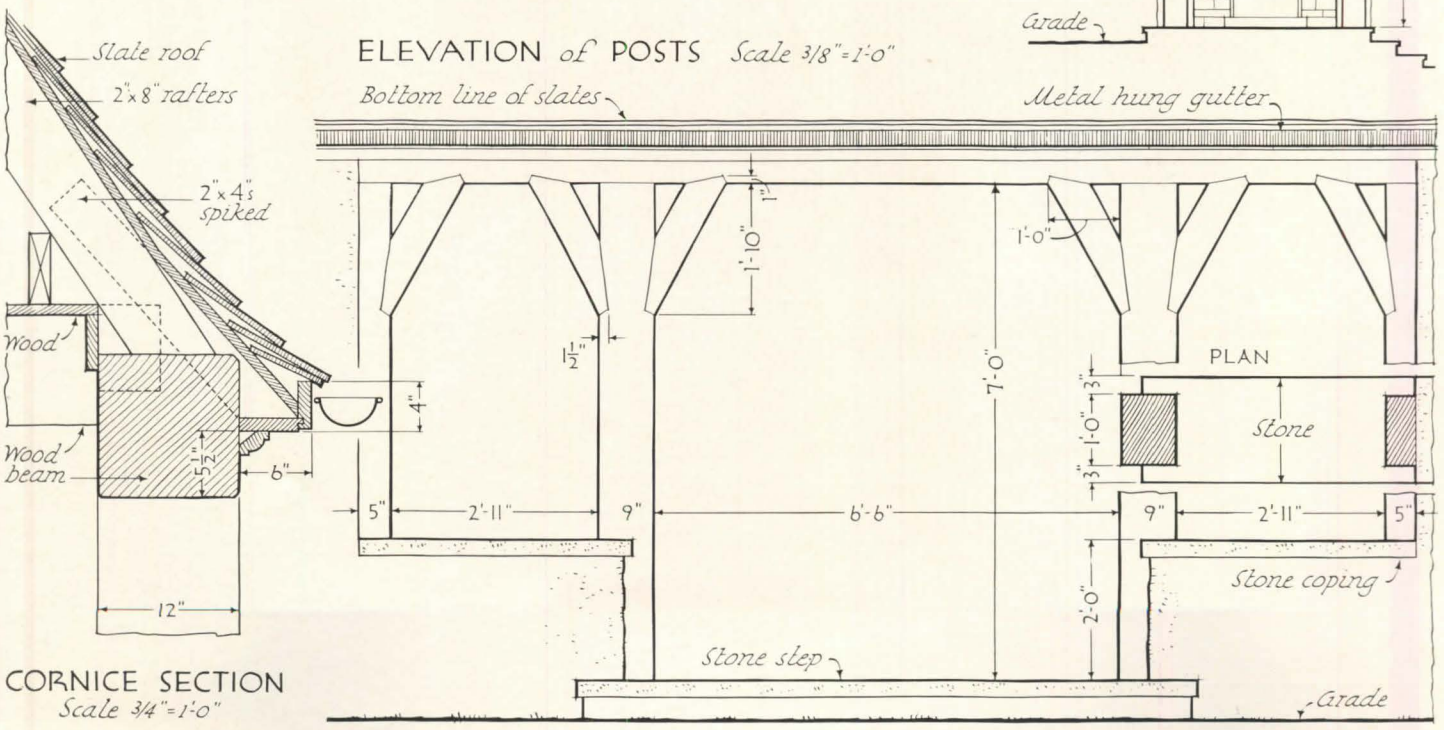




ELEVATION
1/8"scale

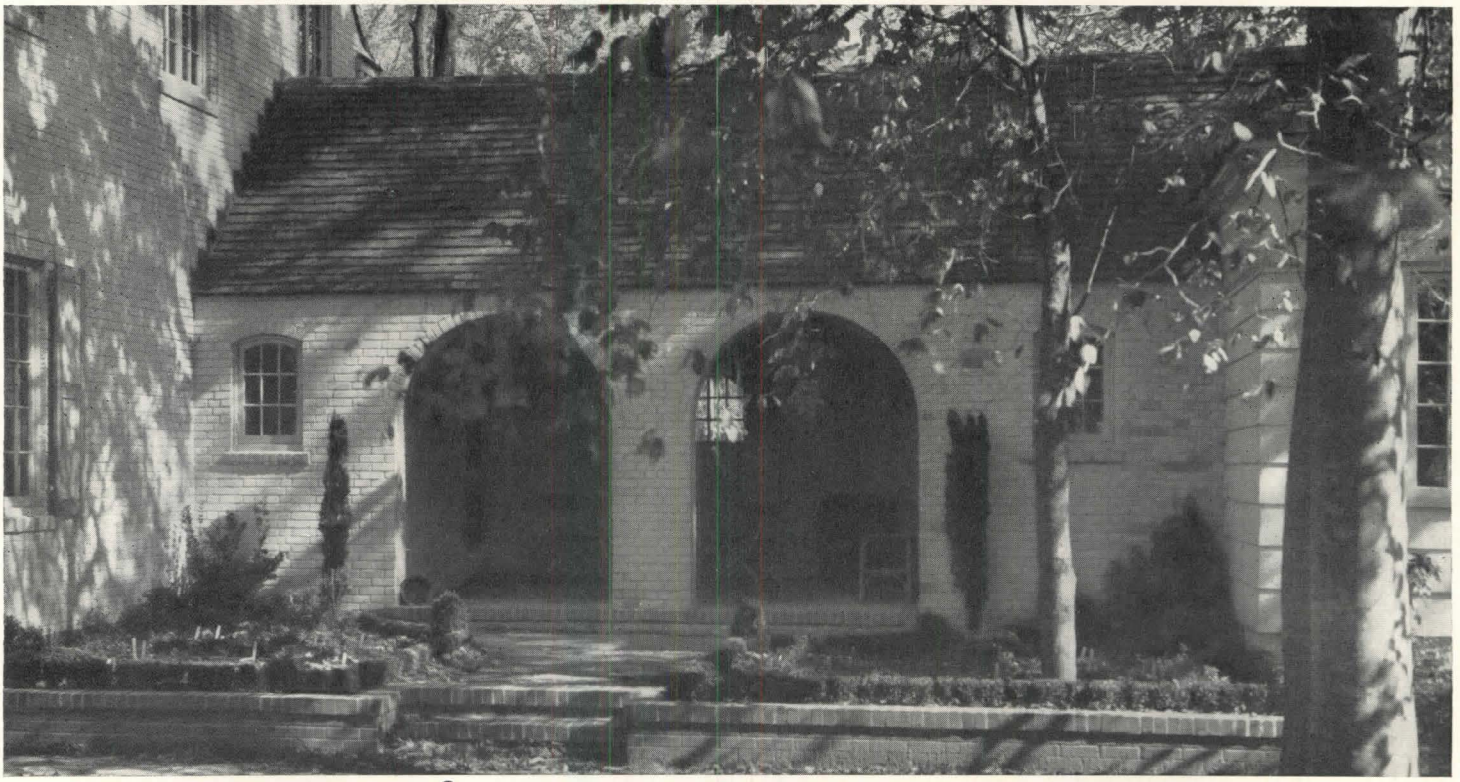


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1/8"scale

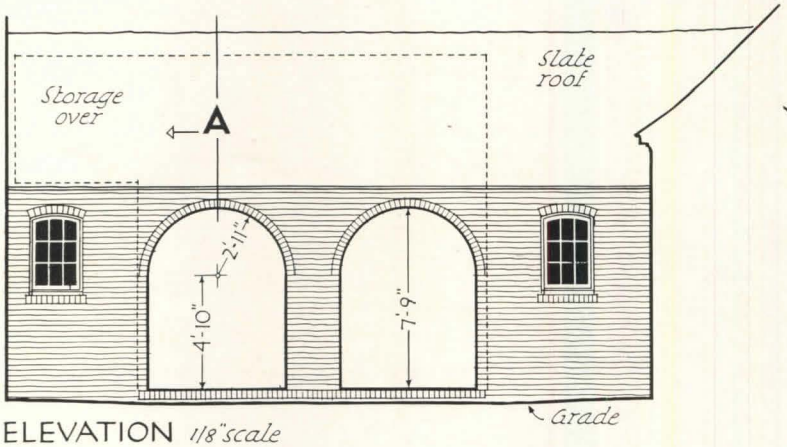


CORNICE SECTION
Scale 3/4"=1'-0"

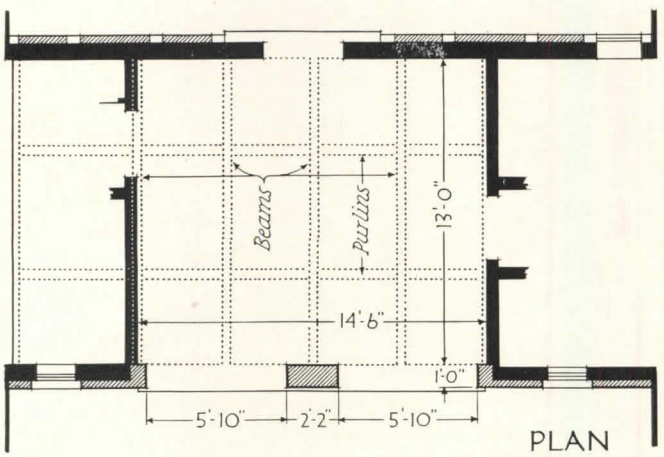
GROSVENOR ATTERBURY *Architect* ..... JOHN TOMPKINS *Associated*



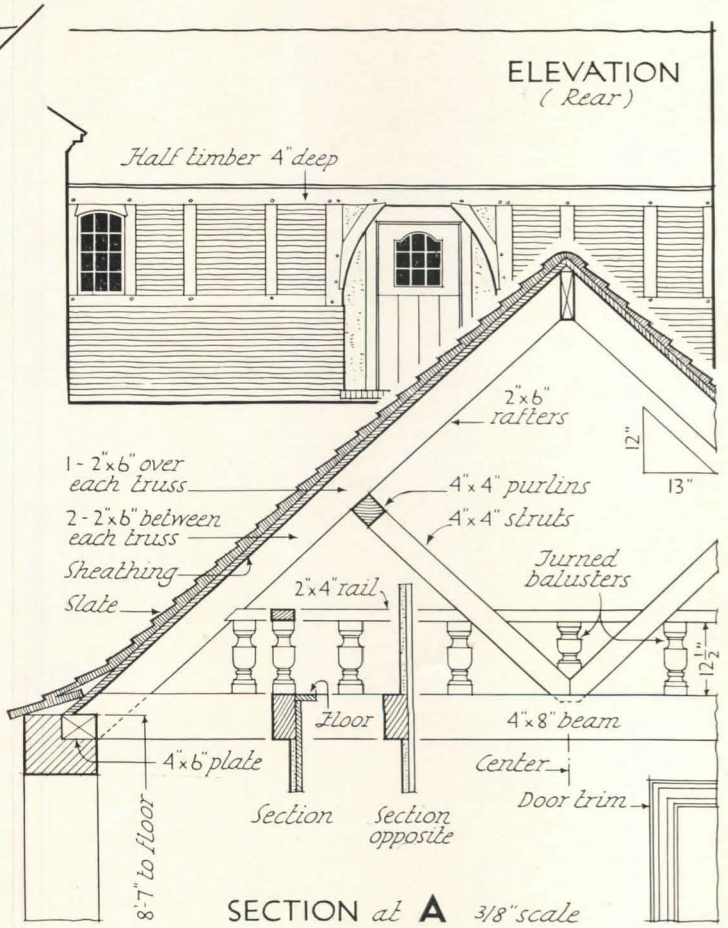
THE HUGHES CO.



ELEVATION 1/8" scale



PLAN

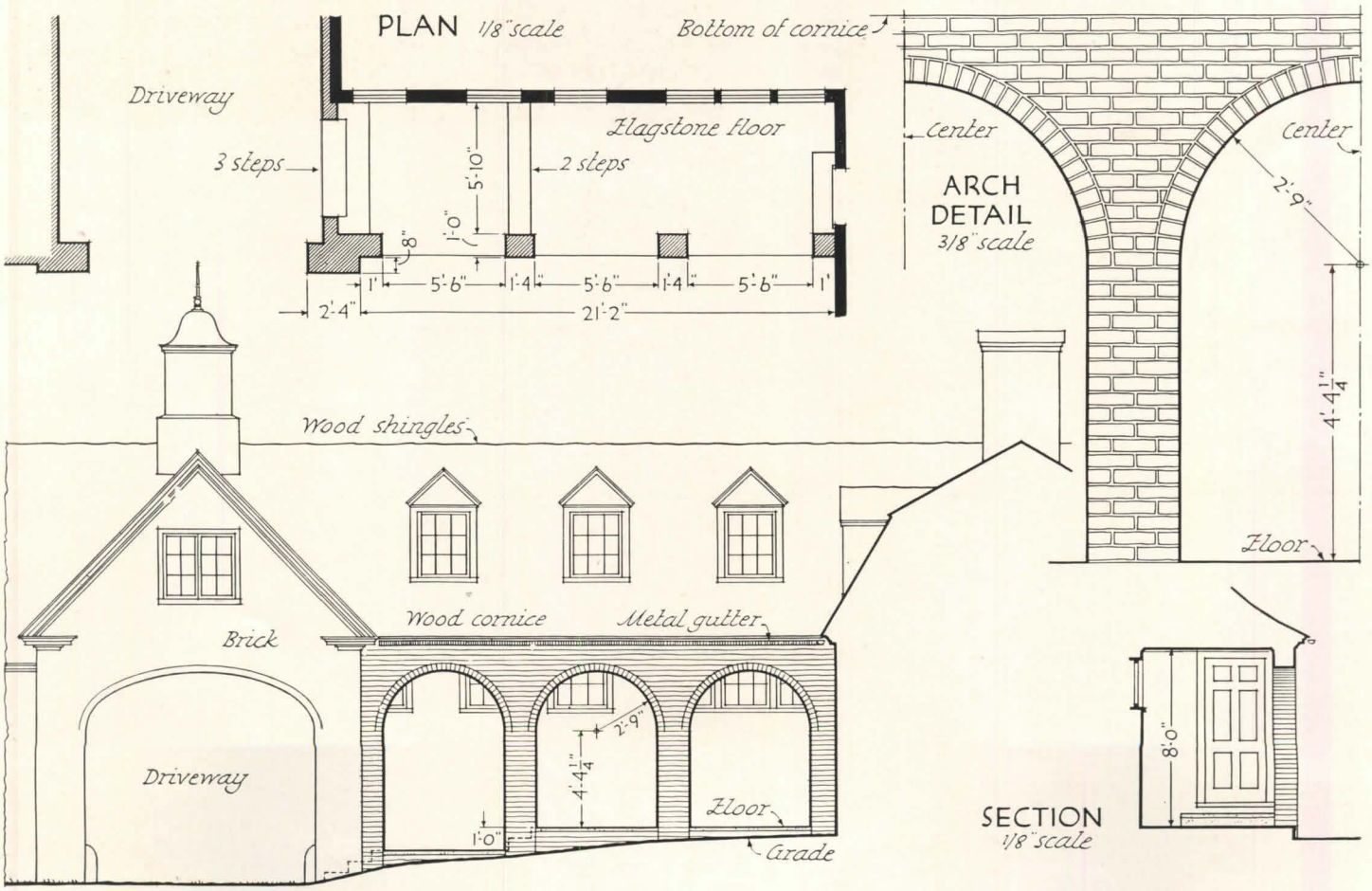


SECTION at A 3/8" scale

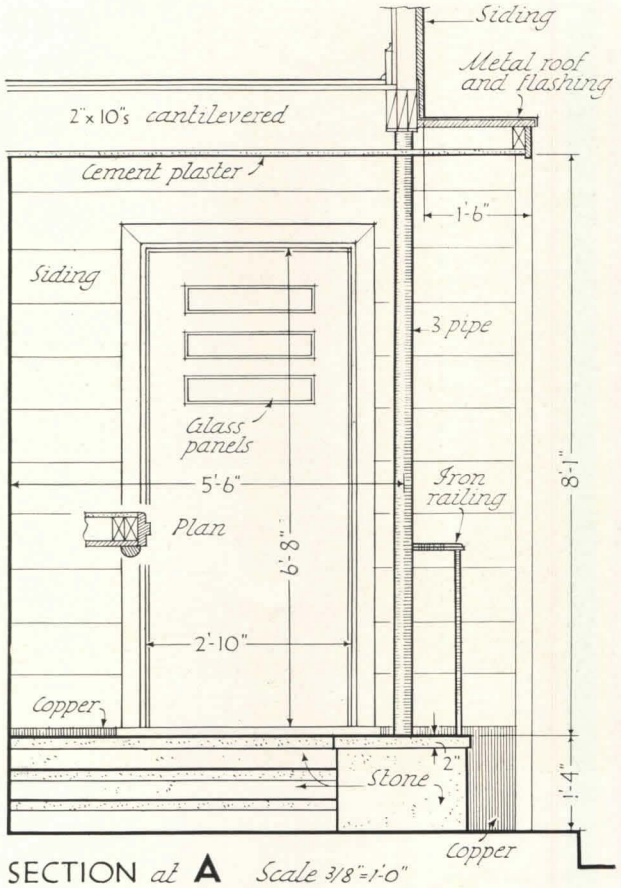
PRENTICE SANGER *Architect* . . . . . PAUL F. WATKEYS *Associate*



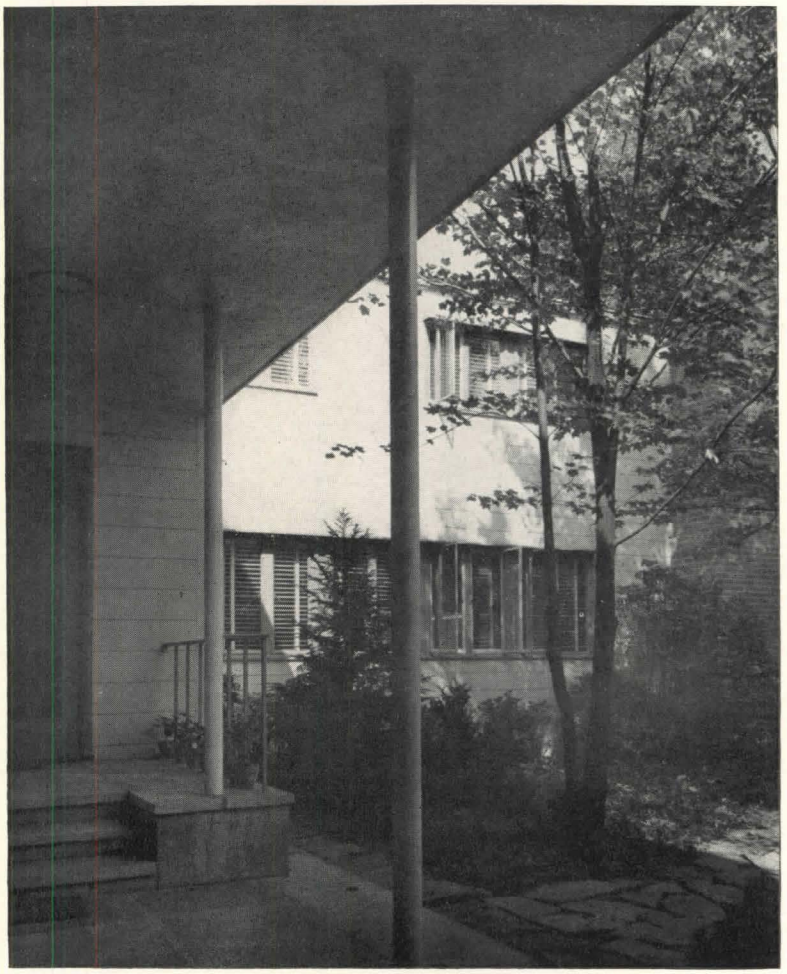
DRIX DURYEA, INC.



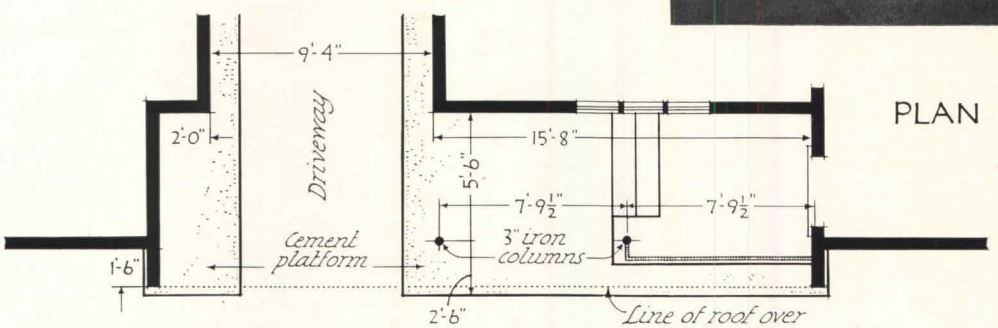
EVANS, MOORE & WOODBRIDGE *Architects*



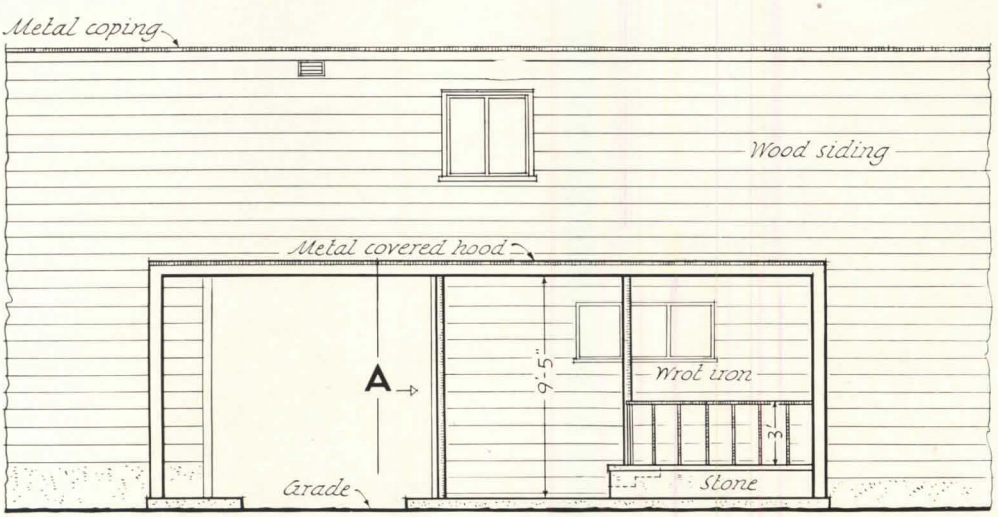
SECTION at **A** *Scale 3/8"=1'-0"*



CARL F. WAITE

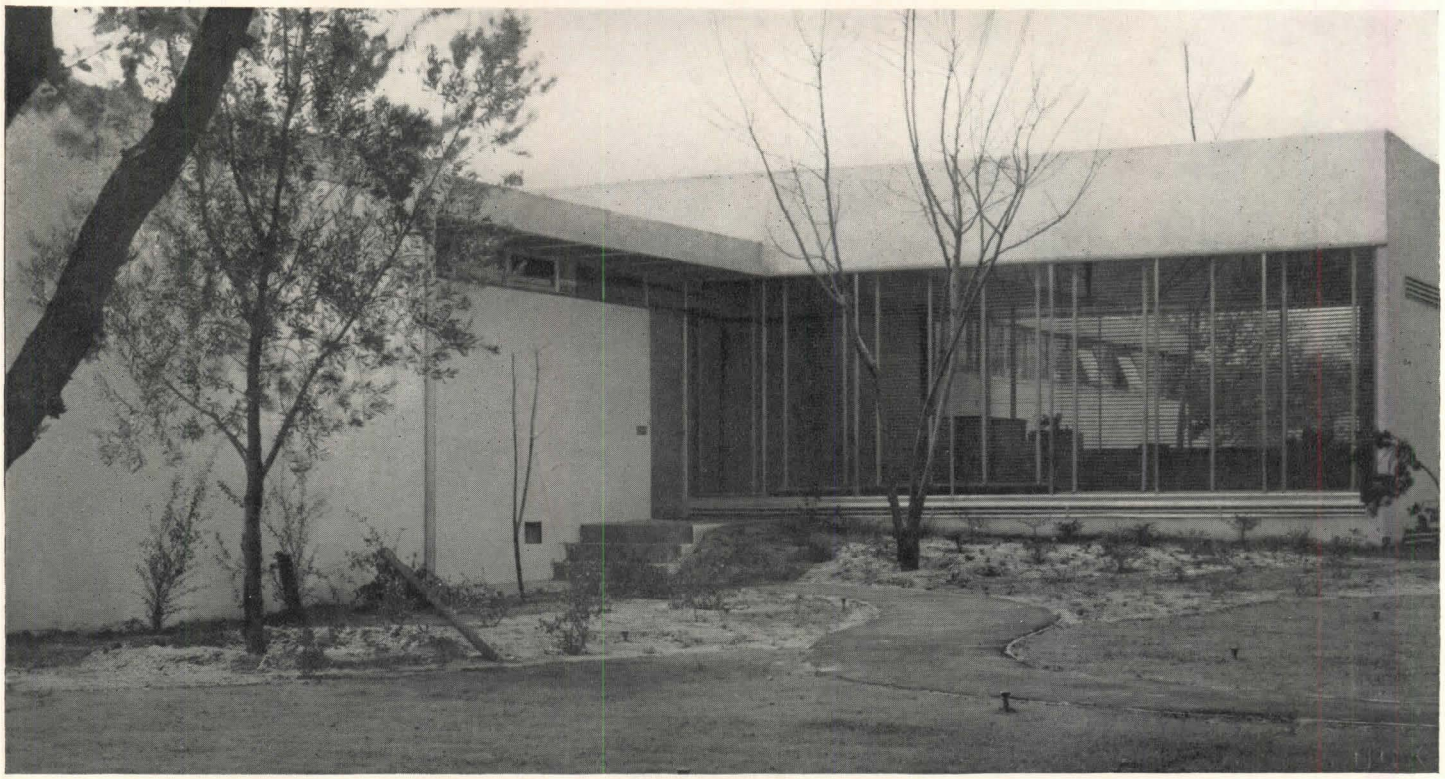


PLAN *1/8" scale*

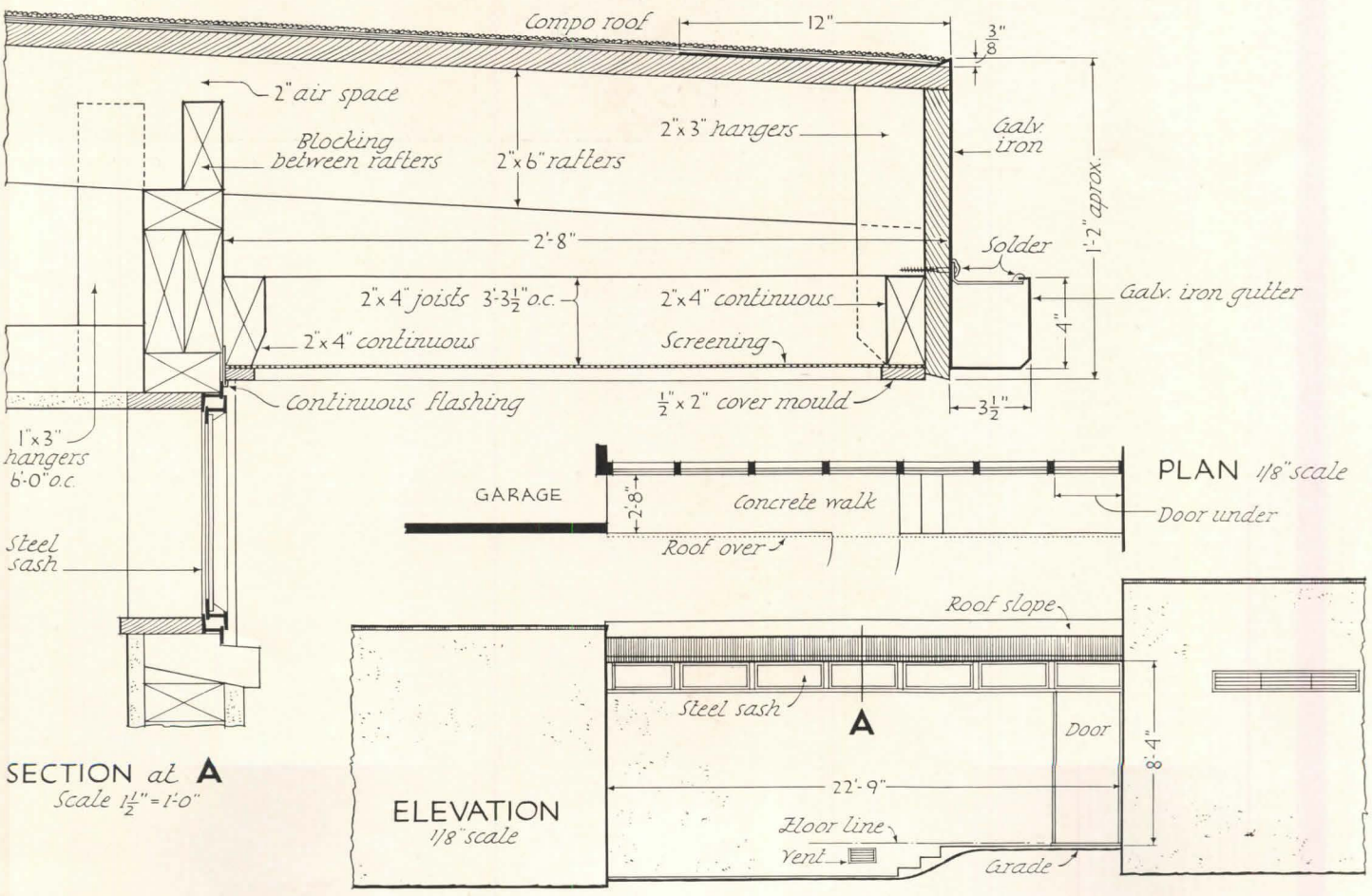


ELEVATION
1/8" scale

HAYS, SIMPSON & HUNSICKER
Architects



LUCKHAUS STUDIO



RICHARD J. NEUTRA *Architect* . . . . . PETER PFISTERER *Collaborator*

PENCIL POINTS DATA SHEETS

Prepared by DON GRAF, B.S., M.Arch.

THE MONOGRAPH SERIES
Records of Early American Architecture

RUSSELL F. WHITEHEAD, A. I. A., *Editor*
FRANK CHOUTEAU BROWN, A. I. A., *Associate Editor*

Volume XXV · Number 1



LOOKING FROM LEANTO INTO LIVING ROOM
THE HASKELL DWELLING

[1]



FIREPLACE DETAIL—FIRST FLOOR LIVING ROOM
THE WILLIAM HASKELL DWELLING, WEST GLOUCESTER, MASSACHUSETTS

[2]

The INTERIOR DETAILS *and* FURNISHINGS *of* THE WILLIAM HASKELL DWELLING

Built before 1650 at West Gloucester, Massachusetts

Photographs by Arthur C. Haskell

SOMETHING has already been told in these "Monographs" (Volume XVIII, No. 3, and XXIII, No. 2) of the early history of the Cape Ann settlements, although not in detail. It remains a varied and confusing record. However, after three years, the first settlement of 1623 was given up. This was the Dorchester Company, whose members returned to England, except the few who followed Roger Conant to Naumkeag, and became the "Old Planters" of Salem history. Besides the temporary fish drying stages set up by the men from Plymouth, in 1624, and the brief stop of the "Talbot," en route to Salem in June of 1630, there is also the legend that the region harbored for a while the gay Thomas Morton, after his expulsion from Merrymount, near Quincy, by the more sober-minded Pilgrims.

At least two other attempts at settlement were made, in 1633, by a group under Rev. John Robinson, of Plymouth; and another "Fishing Colony," authorized in 1639, to one "Maurice Thomson, merchant." Neither succeeded; but it would appear that the region was gradually becoming populated because, in 1641, the General Court appointed a committee to "view and settle bounds" of Ipswich, Cape Ann and Jeffries Creek (later to become Manchester). This was done in February of the following year, 1642, only the year before William Haskell removed from Beverly to "Planter's Neck."

It was in 1637 that there came to the new world from Bristol, England, three brothers, all of whom at first established themselves within the area of the old Salem colony. The eldest, Roger, born in 1613, remained in Salem until his death in 1667. The second brother, William, who was born in 1617 and died in 1693; shortly after his arrival in Beverly removed to Cape Ann. The third and youngest, Mark, born in 1620, settled and lived in Beverly, which was then a part of Salem.

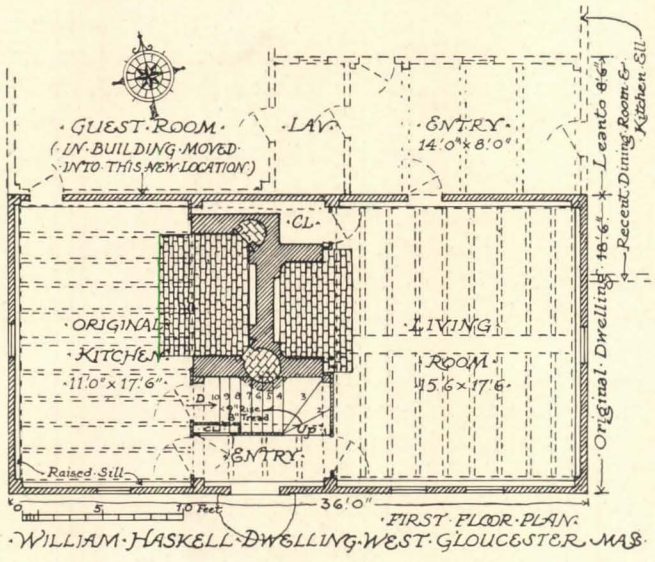
William Haskell removed from Beverly to "Gloster," in 1643, when he was about 26 years old, and was married to Mary, daughter of Walter Tybbots of that colony, on November 16 of that same year. In 1645 his name is mentioned as owner of property on "Planter's Neck," a promontory lying between Lobster Cove and the ocean, on the northerly side of Cape Ann, in "Agassquam," now known as Annisquam. There he resided until either 1652, or shortly thereafter (some family histories say 1656). At any rate, on August 4, 1652, there is a record of the transfer of about ten acres, with a house and barn, from Richard Window, to Deacon William Haskell, on the west side of Walker's Creek, and the Annisquam River, in what is now known as West Gloucester.

Sometime during this early period, there appeared on the passenger list of a small vessel sailing to this colony, one Richard Window, who was there described as a "joyner." He located upon the West, or mainland, side of the Annisquam River, which even then nearly separated the Cape from the mainland. This appears to have been the same property that was later transferred, with house and barns, to Deacon Haskell in 1652. Exactly when Window built his house has not been determined, although two dates mentioned are 1645 and 1648. Even if Deacon Haskell built a new house after acquiring this property in 1652, its antiquity remains sufficiently established, and as much might still be said, if it was even built for the occupancy of his eldest son, William, after his marriage in 1667! Based upon any one of these dates, the preservation of this essential fabric, in so comparatively unchanged an estate, over all the years between, is one of those happy miracles that have occurred in only a few of our early New England structures.

The only argument against the house having been built at the earliest dates given—1645 or 1648—is that its structure proves that it was all constructed at one time, and a "two room" two-story house, in that remote location, at so early a date, seems rather pre-

tentious, when comparing it with the small "one room" Riggs cottage, across the River, for instance, which was built within a few years of 1658, one of the several hewn log houses on the Cape (and undoubtedly built with*out* benefit of instructions from the Delaware Swedes!). Yet Richard Window, as the "joiner" for the Colony, might well have chosen to express his skill in his own dwelling, even at so early a date and in the comparative isolation of its site.

The original structure—still easily to be distinguished from the two principal additions that now adjoin its outer walls—had the usual early plan, of two rooms upon each floor, each side of a large central chimney, with the staircase to the upper story built against the chimney front. The house faces south, and is but thirty-six feet front by eighteen feet deep. Each story is about 7′ 5″ high, from the floor to the under side of the single thickness of boarding forming the floor above. The later plaster ceilings fortunately preserved the old vermilion color that had been used at some earlier time to pick out the slightly-moulded lower edge of the beams over the larger room a treatment that has been repeated up and down the chamfered edges of the heavy oak corner posts in this same room.



In summer time, despite its location near a main highway, the house is so protected by the trees along the brook, that it is approached in apparent isolation over a narrow dirt roadway that at first discloses only its old front, unaltered since the old casement sash were exchanged for double-hung windows early in the Eighteenth Century, and the roof and outer wall faces, which have required occasional renewal from time to time.

The present entrance door is a replacement. Within its simple framework, with old boards and still older bosses, the door itself, hung on old wrought iron angled strap hinges, and graced with a wooden bolt upon its inner face, is one of the several successful additions made by the present owners, Mr. A. H. Atkins, a well known sculptor, and his wife. Shortly after acquiring the house, Mr. Atkins was so fortunate as to find an old box containing enough old handmade iron bosses (which had apparently never been used) to complete the illusion of authentic antiquity for this entrance that the house deserves.

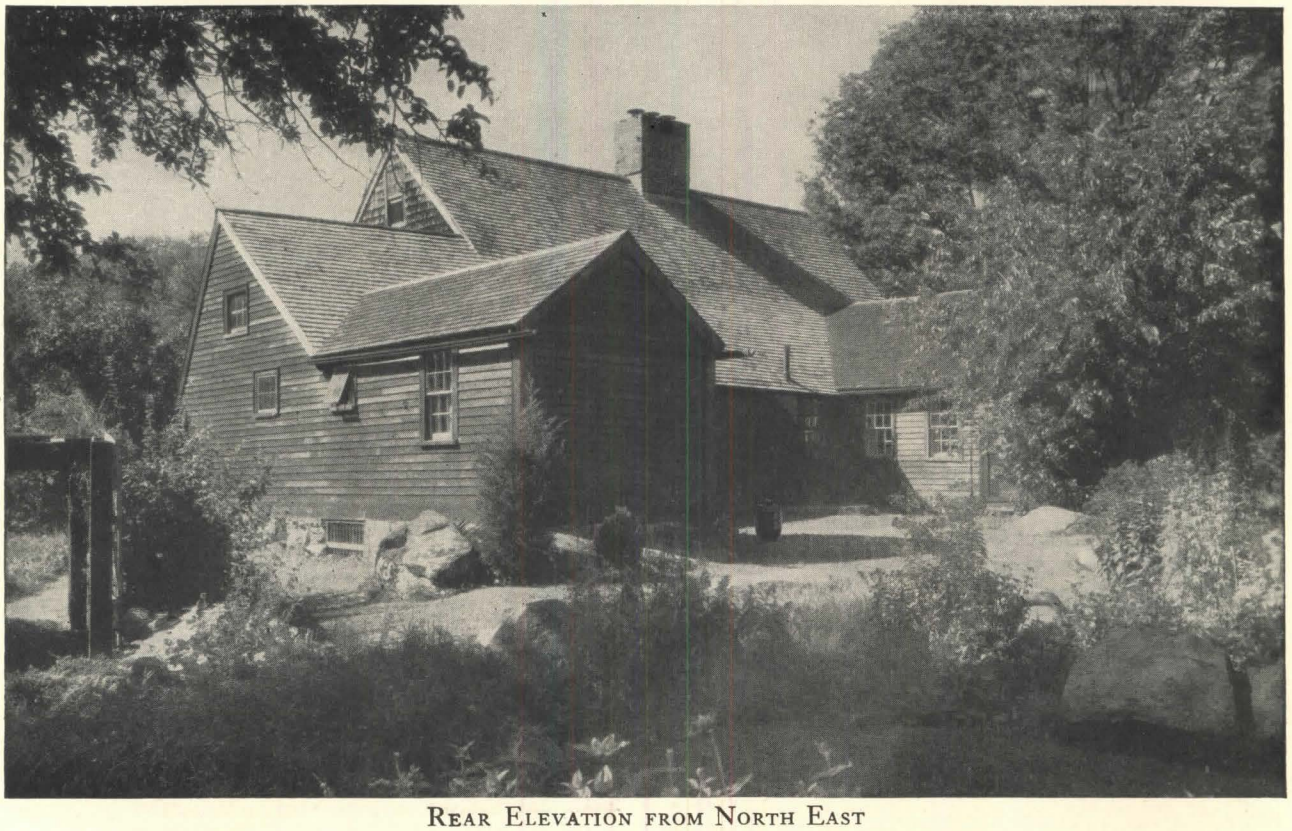
To avoid making any changes in the old structure, Mr. Atkins moved up against the back of the dwelling, upon one end, an old shed upon the estate, and made its interior over into a bedroom, building a new chimney at its northern end, in which he copied one of the old fireplaces from the front house. There was also a simple shed-like structure extending eastward from the rear portion of that end of the dwelling, containing a minute kitchen that, with the entry in the leanto, provided a small dining space and lavatory off the Guest room. Within the last few years (indeed, since the major number of these pictures were taken) this end has been replaced with a somewhat larger wing containing a Dining room, as well as a Kitchen, and, in the second story, another bedroom and a couple of small baths to serve that room, as well as the old East Bedroom, from which it is unobtrusively entered, from an old closet space between. By these means, the owners secured for themselves all needed modern conveniences, and a larger capacity for the dwelling, without in any way injuring its exterior appearance, or disturbing the restful interior character of its older nucleus.

Entering, as most people do, through the door opening from the old stable yard into the leanto along the back of the dwelling, the early note is struck immediately by the few simple early chairs and table set along this miniature gallery, and the fine collection of pewter shown upon the open shelves of the small cupboard against the rear wall of the old house. This entry is plastered after the old fashion, exposing the hand-worked wooden principal timbers in the ceiling and at the corners of the space enclosed.

From this room you step down—over the old raised sill of the original house—into the larger, or Living, room of the dwelling; although it contains the smaller fireplace, as the other first story room, to the west, was the old Kitchen or Hall, with its wider, deeper and higher fireplace, containing an inner corner baking oven and warming niche. But the East Room is



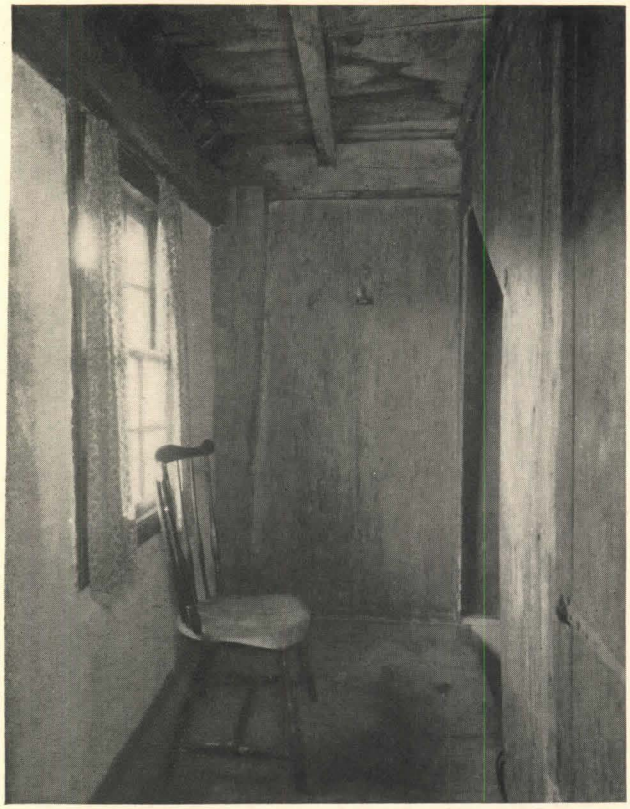
FRONT ELEVATION FROM THE SOUTH EAST



REAR ELEVATION FROM NORTH EAST

THE WILLIAM HASKELL DWELLING, WEST GLOUCESTER, MASSACHUSETTS

[5]



SECOND STORY PASSAGE LOOKING TOWARD SPINNING ROOM

a very little more pretentious—if indeed, the word can be used at all in reference to so simple an entity as this Haskell dwelling—with its delicately edge-moulded hewn oak beams, the shaped and chamfered cornerposts, and the simple toothed moulding over the fire opening, and below the inclined feather-edged panelled boarding that extends from the old fire-lintel to the chimney girt above.

In the front Entry, more spacious than usual for so small a plan, the plainest possible flight of steep stairs rises back of the single thickness of feather-edged boarding, exposed on both faces. Between this and the uncovered brick face of the chimney, the flight rises from winders at the start, to a narrow space before the door of the West chamber, probably the Spinning Room, just wide enough to allow a person to turn and pass across to the large East chamber, at the other end of the main house.

As in most early structures, the building was probably left entirely unfinished inside its framed and boarded walls. The simple boarding separating the front stairs from the entry, and finishing the fireplace room-ends, was then entirely consistent with the exterior walls. In other examples of this period, the outer wall boarding sometimes extended continuously for two stories, from sill to plate, relieved only by shallow "shadow moulding" along the exposed inner edges. The difficulties of obtaining plaster from old Indian shell heaps caused chimneys and fireplaces to be laid in puddled clay, as was here done, and the few finer natural lime deposits—when found—were reserved for lime washes or plaster wall bases. It was rarely wasted on room ceilings.

This completes the original dwelling, but still gives no suggestion of the beautiful and completely appropriate outfitting that the old place has so sympathetically received from its present owners. For that suggestion one must turn to the accompanying pictures, in which have been recorded a small portion of the many compositions that exist to delight the eye, in whatever direction one turns, anywhere within the structure. For not only are its occupants appreciative of the dwelling, but they are also appreciative—and have been acquisitive, as well!—of all the early types of furnishings for which it supplies such unique and appropriate backgrounds.

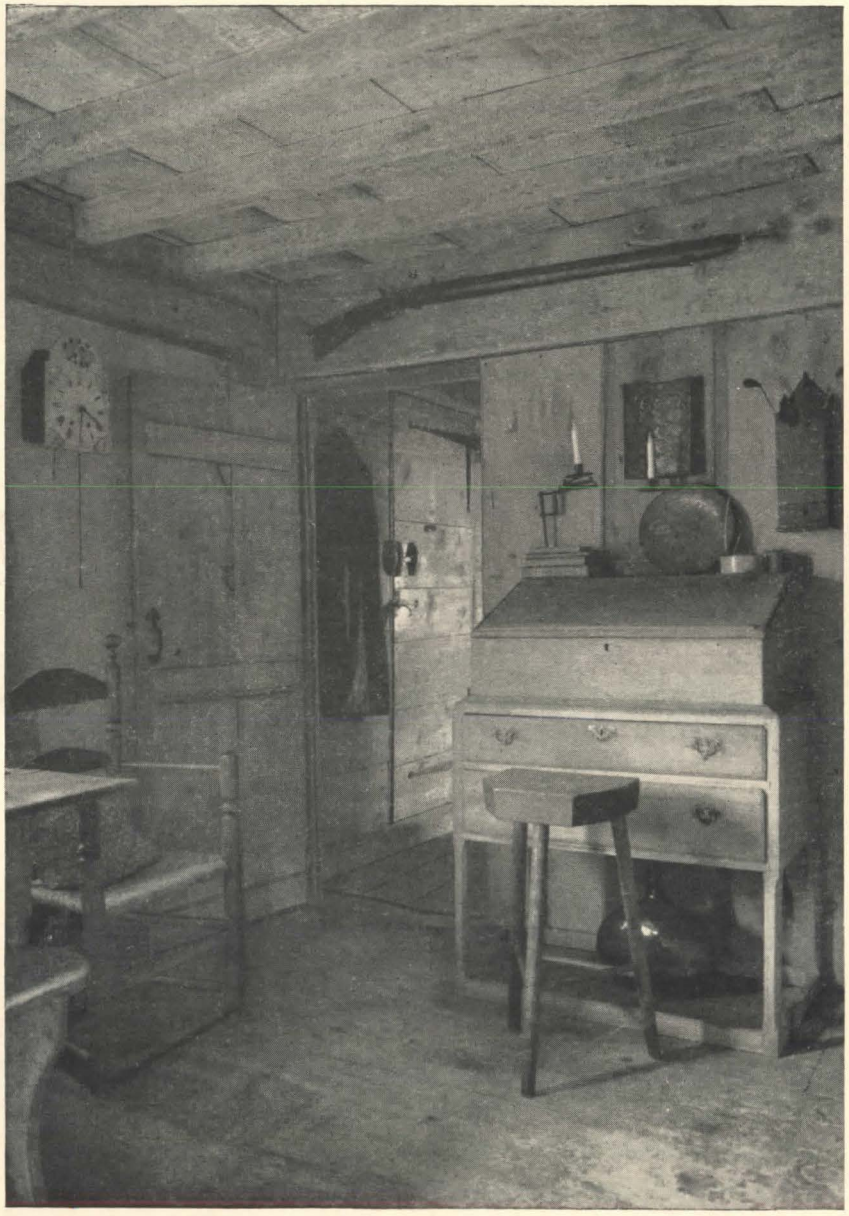
In one room after the other, one finds old housekeeping equipment of the period—and of the several generations of the old family that followed (for four generations, at least, the "eldest son of the eldest son" was a William Haskell). The rooms are crowded



ENTRY—FIRST FLOOR—LOOKING INTO OLD KITCHEN



LIVING ROOM LOOKING NORTH WEST—THE HASKELL DWELLING, WEST GLOUCESTER, MASSACHUSETTS

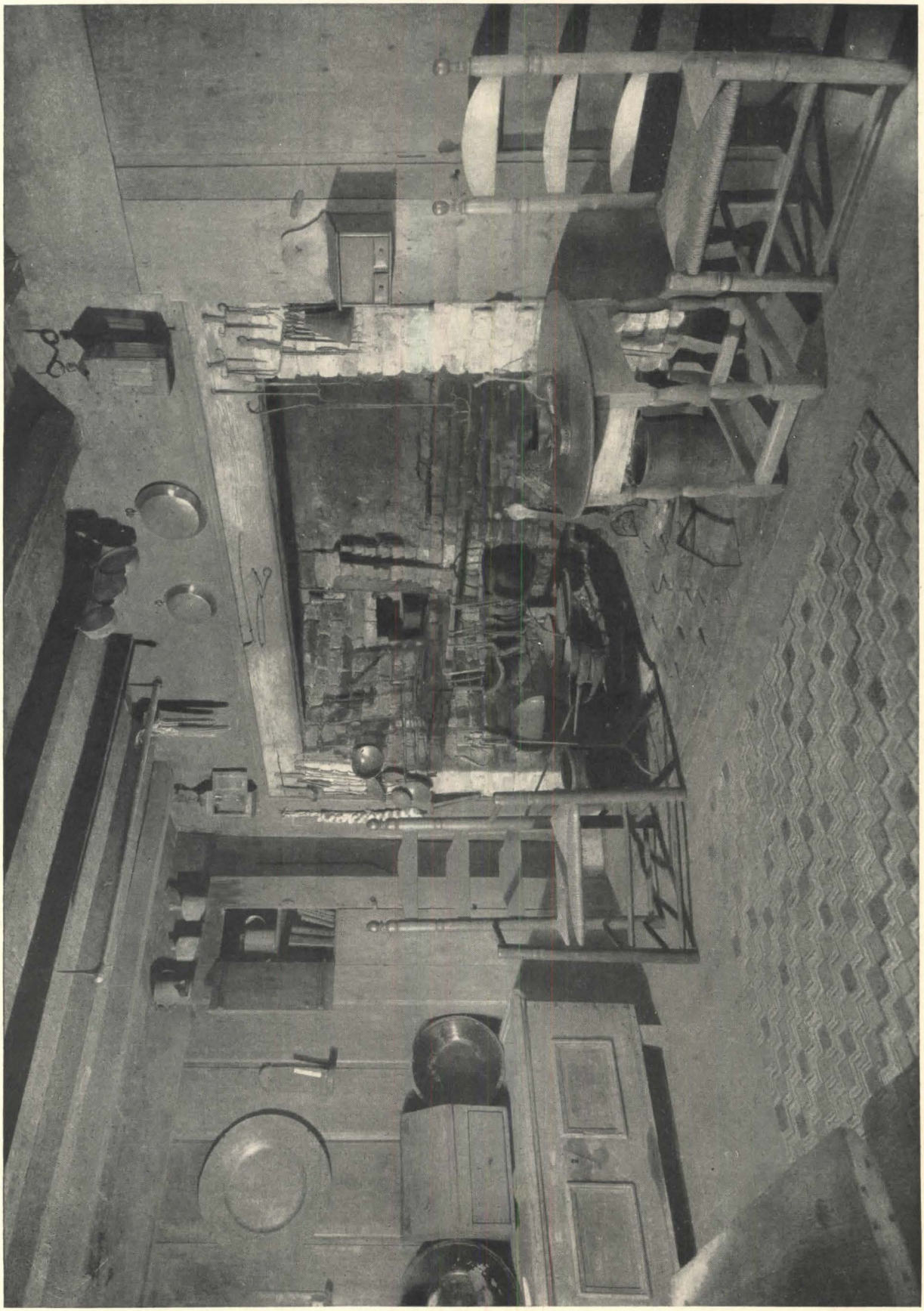


LIVING ROOM LOOKING TOWARD FRONT ENTRANCE



LIVING ROOM SHOWING DOOR TO REAR LEANTO

THE WILLIAM HASKELL DWELLING, WEST GLOUCESTER, MASSACHUSETTS

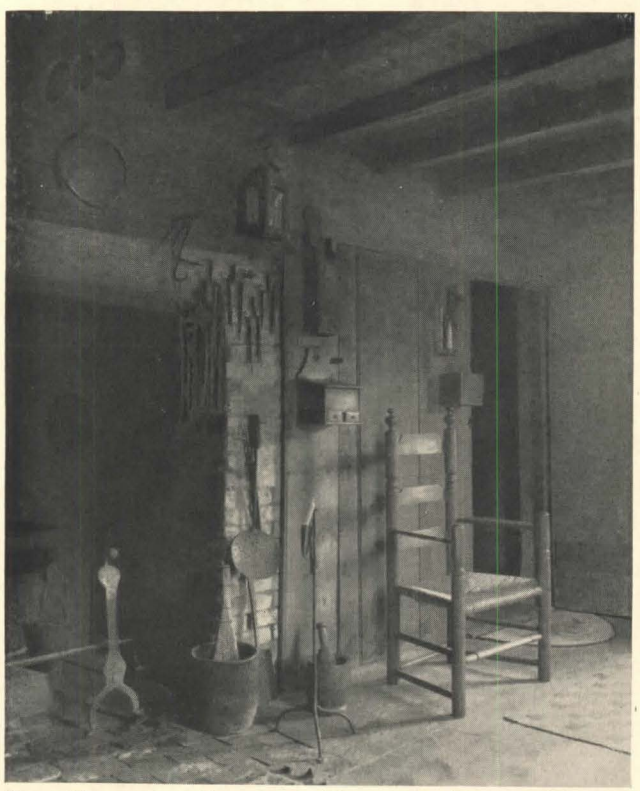


OLD KITCHEN LOOKING NORTH EAST—HASKELL DWELLING, WEST GLOUCESTER, MASSACHUSETTS

[9]



OLD KITCHEN—WALL OPPOSITE FIREPLACE

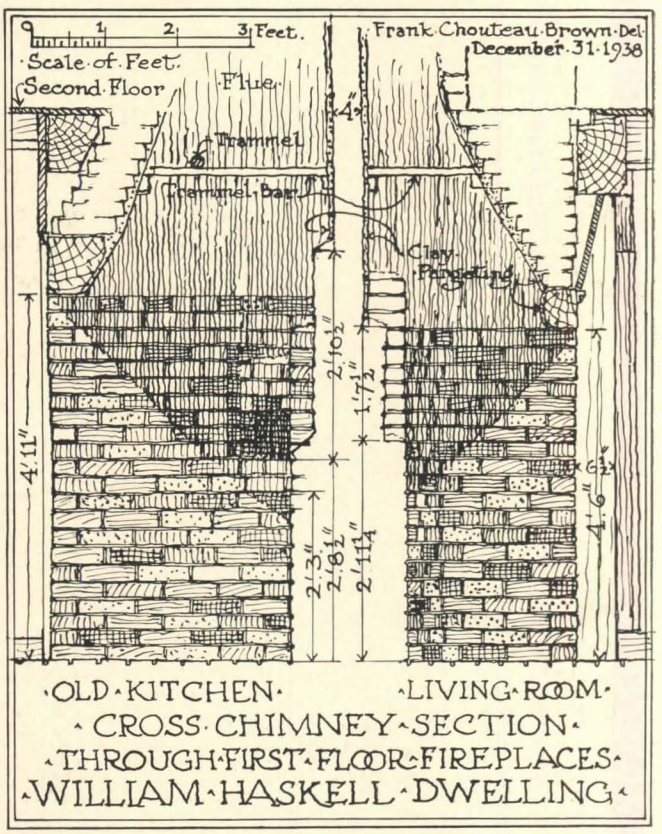


OLD KITCHEN—SHOWING DOOR TO FRONT ENTRY

THE WILLIAM HASKELL DWELLING
WEST GLOUCESTER, MASSACHUSETTS

with early impedimenta; old iron and wooden fittings, cranes, trammels and trammel hooks; iron trivets, skillets, pots, kettles, candlesticks, and dogs; foot stools, shovels, tongs, and coal pinchers; wooden trenchers, pewter porringers, plates and bowls. Early glazed slip-ware, or pewter and wooden mixing bowls, are near at hand, with early oak, hickory and maple or pine chairs; tables, benches and stools set handily beside the fireplace or across the room. Even wall rack pipe holders, pine knife boxes, etc., are there.

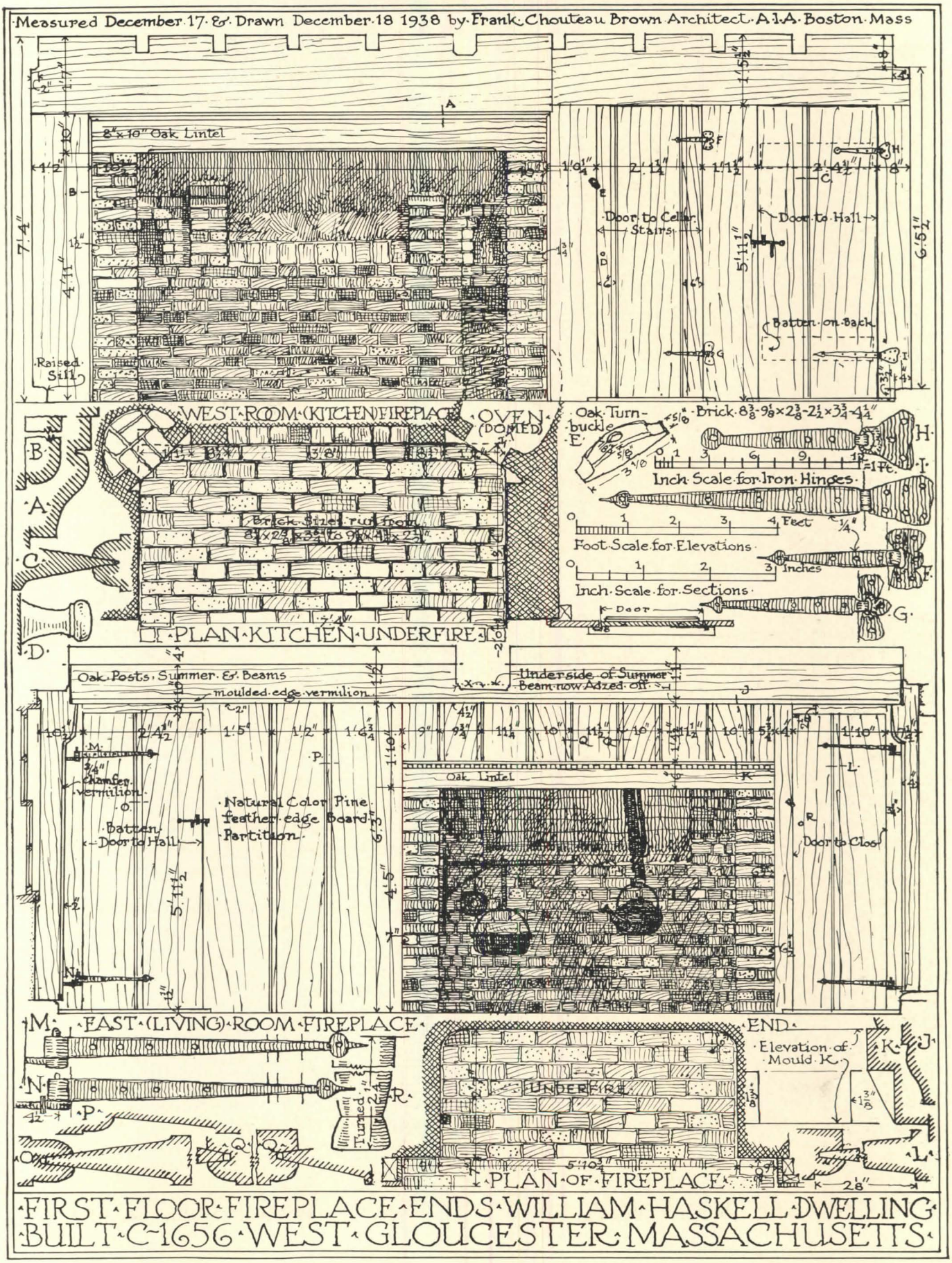
The pieces of early glass are less conspicuous, but



they, too, are grouped thereabouts, as needed, along with appropriate textiles, simple hooked rugs, slight small print sash curtains, and woven bedcovers. Even the Guest Chamber in the attached shed-ell, is fitted as finely and beautifully as the more authentic rooms. In fact, the whole structure and its contents, as it stands, composes as complete and perfect a "museum" of early *Americana* as now remains in New England representative of its date and time. In proof thereof we tender for the reader's delectation some few of the many glimpses of these interiors and their furnishings, such as the painstaking craft and skill of a descendant of the younger brother of the first William Haskell now makes possible!

FRANK CHOUTEAU BROWN, A.I.A.

[10]


Measured December 17 & Drawn December 18 1938 by Frank Chouteau Brown Architect A.I.A. Boston Mass
8"x10" Oak Lintel
Raised Sill
Door to Cellar Stairs
Door to Hall
Batten on Back
WEST ROOM (KITCHEN) FIREPLACE
OVEN (DOMED)
Brick. 8⅜-9⅛×2⅜-2½×3¾-4¼"
Oak Turn-buckle
Inch Scale for Iron Hinges
Brick Sizes run from 8¼×2¾×3¾" to 9"×4¼×2½"
Foot Scale for Elevations
Inch Scale for Sections
PLAN KITCHEN UNDERFIRE
Oak Posts, Summer & Beams moulded edge vermilion
Underside of Summer Beam now Adzed off
Oak Lintel
Natural Color Pine feather-edge Board Partition
Batten Door to Hall
Door to Closet
EAST (LIVING) ROOM FIREPLACE
Turned
UNDERFIRE
END Elevation of Mould K
PLAN OF FIREPLACE
FIRST FLOOR FIREPLACE ENDS WILLIAM HASKELL DWELLING
BUILT C-1656 WEST GLOUCESTER MASSACHUSETTS

[II]

[12]



LIVING ROOM—GENERAL VIEW LOOKING TOWARD NORTH EAST—HASKELL DWELLING,
WEST GLOUCESTER, MASSACHUSETTS



OLD KITCHEN—SHOWING DOOR TO GUEST ROOM ELL—HASKELL DWELLING, WEST GLOUCESTER, MASSACHUSETTS

[13]



GUEST ROOM—SOUTH END WITH DOOR TO OLD KITCHEN



LEANTO GALLERY LOOKING TOWARD EAST END

THE WILLIAM HASKELL DWELLING, WEST GLOUCESTER, MASSACHUSETTS

[14]



Bed Room over Old Kitchen—Looking North West



Bed Room over Living Room—Looking North West

THE WILLIAM HASKELL DWELLING, WEST GLOUCESTER, MASSACHUSETTS

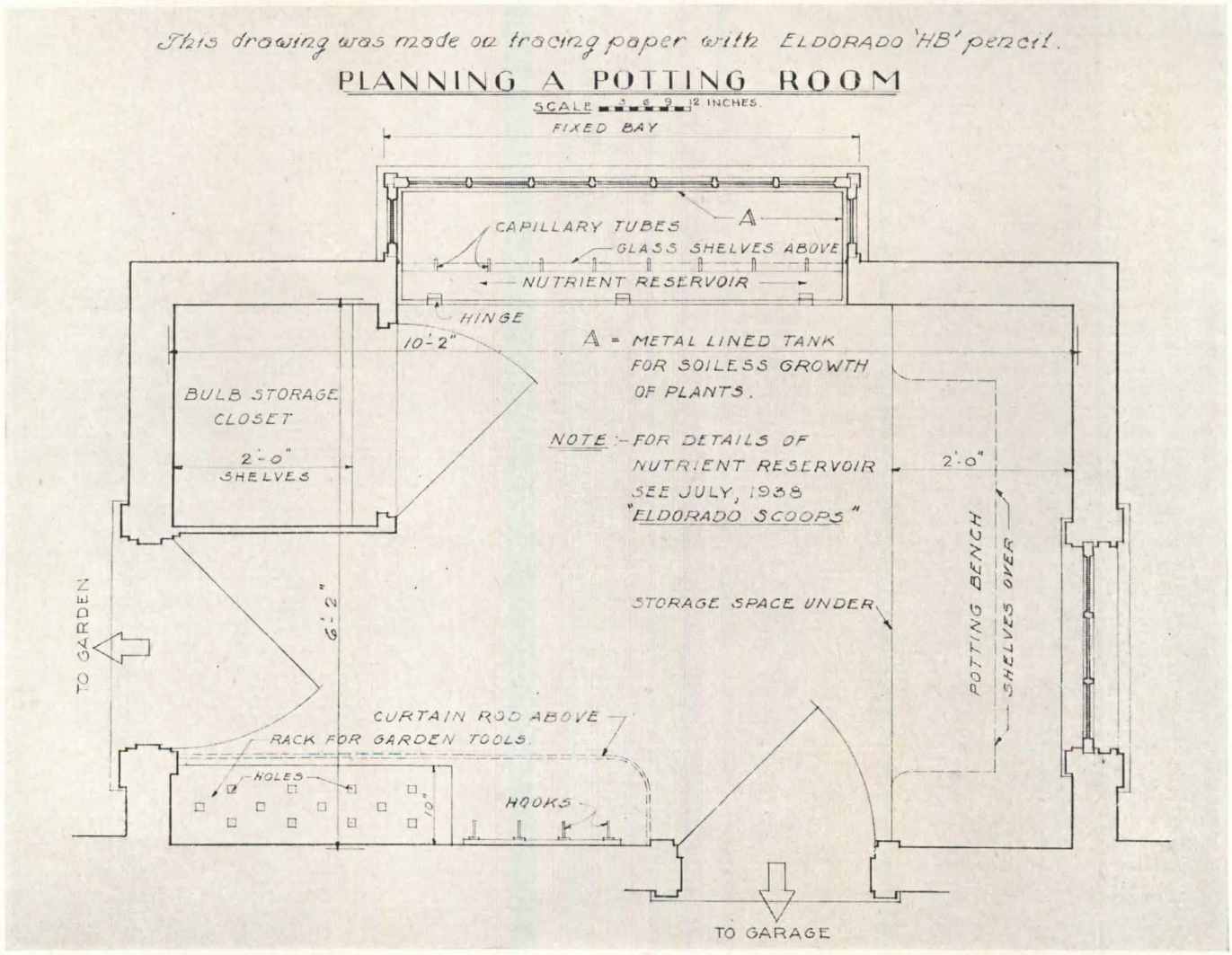
[15]

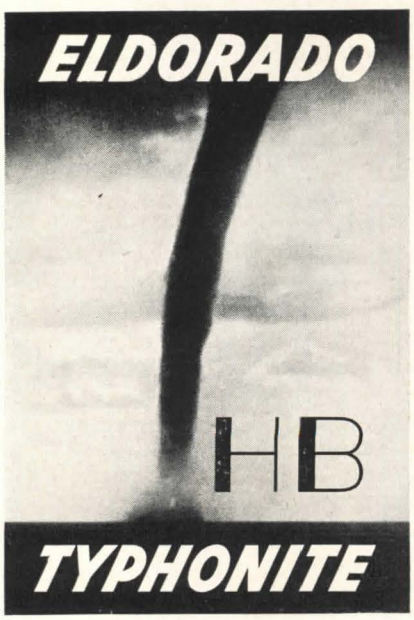


SPINNING ROOM CHAMBER—SOUTH WEST CORNER
THE WILLIAM HASKELL DWELLING, WEST GLOUCESTER, MASSACHUSETTS

[16]

*TYPHONITE ELDORADO PENCIL PAGE



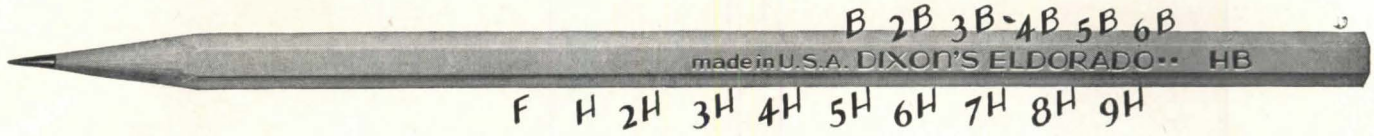


The architect and the landscape architect are often faced with the trying problem of providing indoor space for the amateur gardener. A practical, carefully planned solution is this lean-to potting room attached to the house, barn or garage. It provides ample light to grow seedlings as well as sufficient space to store garden tools and the million and one things which a garden lover needs. Note also the closet space for storing bulbs which should be kept in a dark place during the winter.

The original drawing scales 1" to a foot and was made with a *Typhonite Eldorado HB. This is a happy choice of pencil for a precise drawing at this scale because it is soft enough to give firm lines for blue printing, yet hard enough to keep the drawing clean.

For your file, an actual size blue print is offered by the maker of Eldorado, The Master Drawing Pencil. Address: Pencil Sales Dept. 167-J2, JOSEPH DIXON CRUCIBLE COMPANY, Jersey City, N. J.

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Honorato Colete, Habana 254, Habana, Cuba, would like to obtain the following copies of PENCIL POINTS: December, 1930; December, 1932; August, 1937.

Fred W. Trezise, Professor of Engineering, Lawrence College, Appleton, Wisc., would like to secure a set of the Cassel Perspective Indicator scales formerly published by Perspective Indicator Company of Los Angeles, Calif.

Charles P. Rawson, 5343 Kenmore Avenue, Chicago, Ill., has the following magazines for sale: *Architecture*—April through December, 1934; January, February, March, May, August through December, 1935; January, February, April, May, 1936. *House Beautiful*—October, November, 1937. *American Architect*—March, July, September, October, December, 1934; all except May and December, 1935; March, April, June, July, October, November, December, 1936. *American Architect and Architecture*—January, May, June, July, October, August, September, November, 1937. *Architectural Record*—October, 1932; all except September and December, 1934; January, February, April, May, 1935; January, April, May, June, August, September, October, December, 1936; March, June, 1937; May through August, 1938. *Architectural Forum*—August through December, 1933; March, May, July, October, 1935; May through October, 1936; January, February, March, 1937. Single copies postpaid; lots, 20c each postpaid. All in perfect condition.

David A. Cohen, 3508 Virginia Avenue, Baltimore, Md., has the following issues of PENCIL POINTS for sale: December, 1933; March and May, 1936; August, October, December, 1937; January, 1938.

Wm. W. Dudley, 202 N. Dyer Street, Elizabeth City, N. C., has the following for sale: *Architectural Record*—January, 1932, through April, 1937, complete; *History of Architecture,* Fletcher; *Cyclopedia of Drawing,* 4 vol., A.T.S.; *Rendering in Wash,* Magonigle; *Fundamentals of Architectural Design,* Turner; *Steel Construction,* Burt; *Plumbers and Steamfitters Guide,* 4 vol., Audel; Drawing table, 31″ x 42″, adjustable for height and can be folded flat when not in use. Please make offer.

Stephen Ames, 3108 N. Grand Blvd., St. Louis, Mo., has the following books: *Technique of Water-Colour Painting,* Richmond & Littlejohns; *Vignola,* Pierre Esquie, Helburn edition. Both in excellent condition. For sale cheap or will trade for a good slide rule.

P. P. Elkinton, Toms River, N. J., has for sale back numbers for several years of PENCIL POINTS, *Forum* and *Record.*

Thomas Grosso, 102-20—43rd Avenue, Corona, N. Y., has the following for sale: PENCIL POINTS—April, May, June, September, October, November, December, 1930; January through October, 1931; April, 1935; June, 1936; and from January, 1937 to date. *Architectural Record* — May through December, 1935; January through December, 1936; January, February, March, July, August, September, October, 1937; March through November, 1938. *American Architect* — March through August, 1932. Also, *Vignola* (Treatise of Five Orders), Pierre Esquie. Also, a 32″ x 42″ drafting table with folding stand and straw-back stool. All at a reasonable price and in perfect condition.

PERSONALS

VOORHEES, GMELIN & WALKER, *Architects,* announce that as of January 1, the firm name has been changed to Voorhees, Walker, Foley & Smith. This change has been made because of the death, on November 20, 1937, of Paul Gmelin and the admission into the firm of Max H. Foley and Perry Coke Smith. The address remains the same, 150 East 40th Street, New York.

THOMAS W. LAMB, INC., *Architects,* have moved to 36 West 40th Street, New York, N. Y.

GILL & WALLACE, *Architects,* formerly of Shop Springs, Tenn., are now located in the Hamilton National Bank Building, Chattanooga, Tenn.

MAXWELL MOORE, *Architect,* announces that CHARLES BAKER SALSBURY, *Architect,* has become associated with him in the practice of architecture under the firm name of Maxwell Moore and Charles Salsbury, Architects, with offices at 968 Farmington Avenue, West Hartford, Conn.

CARL LLOYD AMES, *Architect,* has opened an office for the practice of architecture at 2721-A No. 59th Street, Milwaukee, Wisc.

RUTHERFORD & PAINTER, *Architects,* have opened an office for the practice of architecture at 1110 General Building, Knoxville, Tenn.

ROBERT KLIEGMAN, *Architectural Designer,* has opened an office for the practice of architecture at 1860 Broadway, New York, N. Y.

HENRY V. POPE, *Architect,* has opened an office at Delray Beach, Fla. He may be addressed to Box 787.

WALDRON FAULKNER, *Architect,* announces a partnership with Slocum Kingsbury, for the general practice of architecture, under the firm name of Faulkner and Kingsbury. The address is 917 Fifteenth Street, Washington, D. C.

DIRECTIONAL LINES IN LINOLEUM

"steer" customers to displays



IN BACHELOR'S SHOP, *Berkeley, Cal., the eye-catching floor is Armstrong's No. 25 Terra Cotta Linoleum, with inset of Canary Yellow No. 48.*

YOU CAN STEP UP THE SALES POWER OF STORE INTERIORS WITH COLORFUL FLOORS OF ARMSTRONG'S LINOLEUM

HELP your clients to better business. Give them floors that invite customers to enter and subtly guide their steps to counters and displays. Example: this skillfully designed floor of Armstrong's Linoleum in the Bachelor's Shop, Berkeley, Cal., where the directional line is canary yellow on a field of terra cotta plain linoleum.

It's easy to plan sales-building floors with Armstrong's Linoleum. This flooring lends itself to almost any scheme your pencil can sketch. Trade-marks and other designs are easily reproduced from more than seventy distinctive colors.

Your clients will also appreciate the other practical advantages of Armstrong's Linoleum. Reasonable in first cost, these floors are exceptionally economical to maintain. Their resilience makes for underfoot quiet and comfort. And they are long-wearing because the rich, clear colors run through the full thickness of the composition.

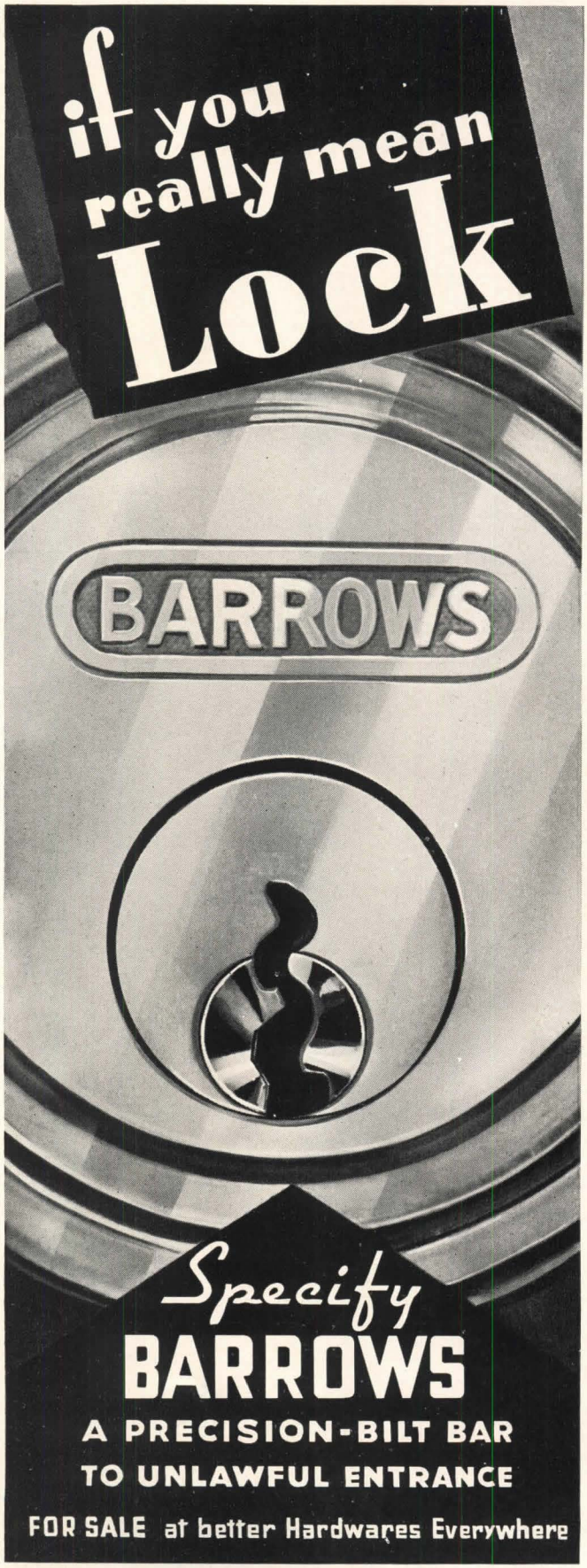
For full information, consult *Sweet's* or write to Armstrong Cork Co., Building Materials Division, 1206 State Street, Lancaster, Pa.

For commercial use, Armstrong manufactures the only complete line of resilient floors: Linoleum, Cork Tile, Rubber Tile, Asphalt Tile, and Linotile (Oil-Bonded). Therefore our Architectural Service Bureau is in a position to give you unbiased suggestions as to the best type for specific requirements.

RUBBER TILE • LINOTILE (OIL-BONDED) • ASPHALT TILE

Armstrong's LINOLEUM *and* RESILIENT, NON-CERAMIC TILES

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BARROWS LOCK WORKS
Division of The Yale & Towne Mfg. Co.
North Chicago, Illinois

PUBLICATIONS ON MATERIALS AND EQUIPMENT

of Interest to Architects, Draftsmen and Specification Writers

Publications mentioned here will be sent free unless otherwise noted, upon request, to readers of PENCIL POINTS *by the firm issuing them. When writing for these items please mention* PENCIL POINTS.

TRUSCON FERROBORD FOR FLOORS AND ROOFS.—New folder giving technical data and loading tables of Truscon Ferrobord in floor and roof constructions. Included are steel deck specifications. 4 pp. 8½ x 11. Truscon Steel Co., Youngstown, Ohio.

CONCRETE FOR INDUSTRIAL BUILDINGS AND GARAGES.—Valuable new reference manual prepared especially to supply information which will aid the architect in his work of designing and detailing concrete buildings for industrial plants and garages. It contains a comprehensive discussion of structural layouts and details, mechanical installations, and alterations in concrete buildings. Included also are many not generally known details and procedures. Important details are illustrated with a large number of line drawings and photographs. 40 pp. 8½ x 11. Portland Cement Association, 33 West Grand Ave., Chicago, Ill.

HOPE'S WINDOWS.—A.I.A. File No. 16-e-1. Publication No. 66. Attractive brochure, just issued, covering Hope's casements projected, Austral and Hopkins windows in metal for use in schools, hospitals, public buildings, etc. Included are specifications, full size details, types and sizes, hardware data and installation photographs. 24 pp. 8½ x 11. Hope's Windows, Inc., Jamestown, N. Y.

THERMO-MIX.—New data book giving complete information covering the construction and operation of a positive thermostatically controlled mixing valve for showers, baths and wherever accurate water temperature control is required. Roughing-in dimensions, specifications, etc. 12 pp. 8½ x 11. Thermo-Mix, Inc., 129 Grand Ave., Brooklyn, N. Y.

BYERS 1939 GENERAL CATALOG.—New spiral-bound reference manual covering Byers wrought iron tubular and flat rolled products, also steel tubular products. Included are descriptive data, standard specifications, dimensions and other useful information. Indexed. 56 pp. 8½ x 11. A. M. Byers Co., Pittsburgh, Pa.

TRANE UNIT VENTILATORS.—Bulletin S340, just issued, describes and illustrates the construction and operation of a newly introduced line of unit ventilators for use in school classrooms, assembly rooms, laboratories, gymnasiums, etc. 12 pp. 8½ x 11. The Trane Co., La Crosse, Wis.

CORROSION - PROOF LABORATORY EQUIPMENT.—Bulletin No. 503 presenting complete information on the subject of laboratory sinks, acid-proof piping, etc. Dimensions, drawings, installation photographs, etc. 32 pp. 8½ x 11. The U. S. Stoneware Co., 60 E. 42nd St., New York, N. Y.

(Continued on page 36, Advertising Section)

17 STORIES OF COMFORT

Supplied by Sturtevant Air Conditioning Equipment



New Southern New England Telephone Building
New Haven, Connecticut

Purpose of Building:—Used entirely for the business offices of the Telephone Company.

Purpose of the Installation:—Complete air conditioning of the basement, first floor, mezzanine and second floor—ventilation and humidification for balance of building.

Sturtevant Equipment Furnished:—12 Silentvane Fans, 45 Air Blender Units, 3 Dehumidifiers, and 3 Rexvane Unit Heaters.

Capacity of Equipment:—198 Tons of air per hour.

Associate Architects:—R. W. Foote and Douglas Orr, New Haven.

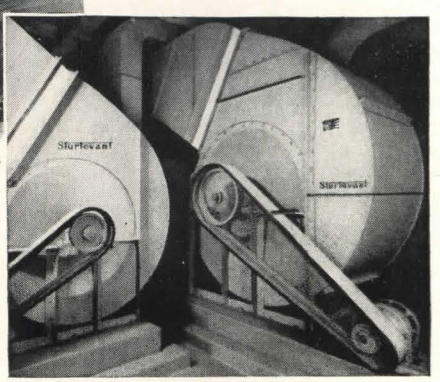
Consulting Engineers:—Hubbard, Rickerd and Blakely, New Haven.

General Contractor:—Dwight Building Company, New Haven.

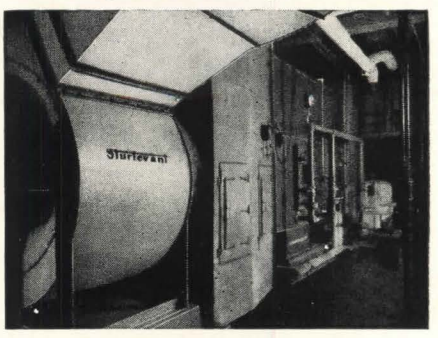
Heating, Ventilating & Air Conditioning Contractors:—Libby & Blinn, Hartford.

B. F. STURTEVANT COMPANY
HYDE PARK, BOSTON, MASS., *Branches in 40 Cities*
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Galt, Toronto, Montreal

Sturtevant
REG. U. S. PAT. OFF.
Puts Air to Work

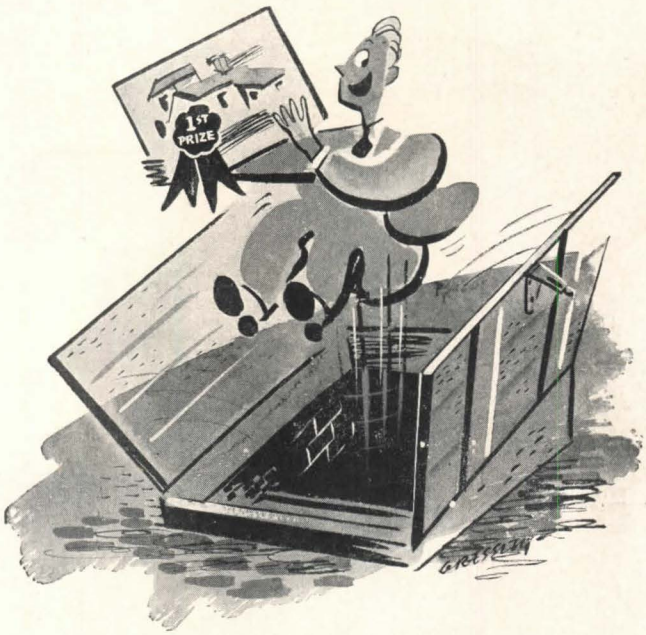


Photos show two of the Sturtevant Silentvane Fans and one of the Sturtevant Air Washers installed in Southern New England Telephone Building, New Haven.



Fans, Blowers, Air Washers, Air Conditioning, Heating, Vacuum Cleaning, Drying, Mechanical Draft Equipment

There once was an architect feller
Who said, "My new drawings look sweller
I'm now doing well
For using 'Castell'
Has lifted me out of the cellar!"



IF YOU'VE ever been thrilled by getting behind the wheel of a brand new car and feeling it fairly purr with power—you'll know what we mean when we say there's a thrill in writing with famous A. W. Faber "Castell" Pencil. It glides so smoothly, so surely, so deftly that ideas just tumble from the end of the point. It simply flows over paper, giving your drawings that touch of mastery every craftsman strives for. Let "Castell" help you with your next commission. 18 perfectly graded tones of black—7B to 9H—give you a depth of color, a uniformity of stroke found in no other pencil in the world. Costs 15c—but what a wealth of extra value those few pennies make!

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PUBLICATIONS ON MATERIALS AND EQUIPMENT

(Continued from page 34, Advertising Section)

ROBINSON VITRIFIED CLAY PIPE.—A.I.A. File No. 29-c-6. Catalog UD-2 describing a radically new design in vitrified clay sub-drainage pipe for use in residential cellars, building foundations, airports, or wherever quick underdrainage is essential to normal operation. 6 pp. 8½ x 11. The Robinson Clay Product Co., Akron, Ohio.

THE 1939 BASEMENT PLAN BOOK.—A.I.A. File No. 30-g. Revised reference manual for architects and dealers containing series of plans and isometric views of modern basements, together with details of storage bin construction. New edition includes complete section devoted to basementless houses, installation views and several new designs for coal bin construction. 36 pp. 8½ x 11. National Coal Assn., 307 N. Michigan Ave., Chicago, Ill.

DESIGN AND CRAFTSMANSHIP IN METALS.—Brochure illustrating a wide range of decorative metal work for buildings and other articles produced under the personal direction of Oscar B. Bach. 32 pp. Bach Products, Inc., 288 E. 18th St., Paterson, N. J.

TEGO-BONDED CONSTRUCTION. — Brochure, dealing with the subject of bonding plywood panels with Tego film and Uformite liquid resins, shows a selection of various typical products made with Tego or Uformite bonded plywood. 32 pp. The Resinous Products and Chemical Co., Inc., 222 West Washington Square, Philadelphia, Pa.

IDEAL CAST IRON BOILERS.—A.I.A. File No. 30-c-1. Catalog describing the advantages, design and construction of a line of cast iron heating boilers. 16 pp. 8½ x 11. American Radiator Co., 40 W. 40th St., New York, N. Y.

Published by the same firm, "Arco Cooling Fan." A.I.A. File No. 30-d-1. Bulletin explaining the operation of a type of cooling fan for installation in attics of homes. 4pp. 8½ x 11.

CLEVE-O-CEMENT.—Folder describing a special composition for making permanent patches on broken cement floors. 6 pp. 8½ x 11. The Midland Paint & Varnish Co., 1322 Marquette Ave., Cleveland, O.

TENNANT SANITARY TOILET SEAT.—Bulletin describing an improved type of sanitary toilet seat for public and semi-public washrooms. G. H. Tennant Co., 1821 Marshall St., N. E., Minneapolis, Minn.

NEW PYLET CONDUIT FITTINGS.—Series of bulletins, Nos. 1110, 1115 and 1125 listing and illustrating a new line of standard conduit fittings—rectangular Pylets, FS and FD series Pylets and Vapor-tite lighting fixtures. 8½ x 11. The Pyle-National Co., 1334 North Kostner Ave., Chicago, Ill.

EDWARDS FIREDAIRE.—Catalog describing and illustrating a complete fireplace and stove, combined as one unit for use in low-cost homes and apartments, summer cottages and camps, roadside taverns, etc. Specifications. 8 pp. The Edwards Mfg. Co., Fifth and Butler Sts., Cincinnati, O.

THE WRIGHT AUSTIN NEON WATER GAUGE ILLUMINATOR.—Folder describing a new Neon illuminator which makes any water gauge easier to read. Wright-Austin Co., 315 West Woodbridge St., Detroit, Mich.

(Continued on page 38, Advertising Section)

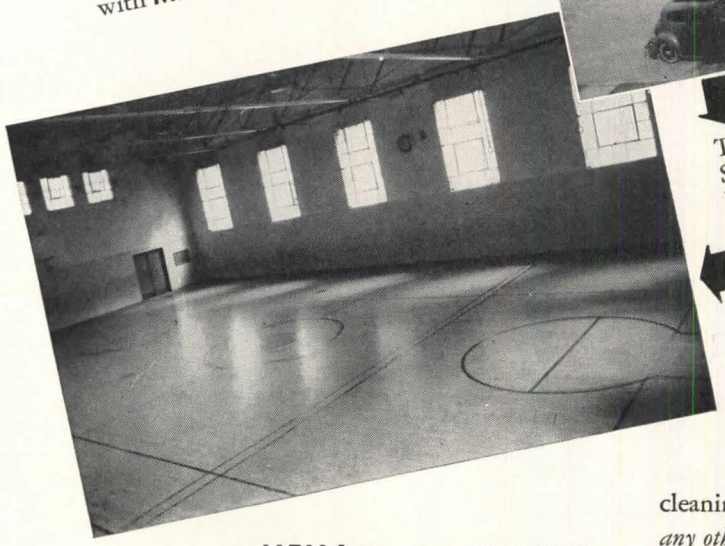
...and in Texas, it's Northern Hard Maple



In Classrooms
The classrooms in the Mercedes High School, at Mercedes, Texas, are floored with **MFMA** Northern Hard Maple.



In Cafeteria
The *Cafeteria* building, of Mercedes High School, is floored with **MFMA** Northern Hard Maple.



In Gymnasium
The gymnasium of the Mercedes High School is floored with **MFMA** Northern Hard Maple. R. Newell Waters, Weslaco, Texas—architect for these buildings.

MFMA Northern Hard Maple—"Selected," says R. Newell Waters, architect, "Because of its ability to withstand hard usage in school buildings, particularly in this delta section where sharp, sandy loam is brought in by the traffic of hundreds of students daily."

Northern Hard Maple knows no boundaries. Add up *your* local situation, and you'll find Northern Hard Maple the answer.

This extremely hard, close-textured wood excels in resisting abrasion. It does not sliver or splinter. Its dry, smooth, sanitary surface protects student health—slows up fatigue. Invariably, it lowers both maintenance and cleaning costs — simplifies alterations — and *outwears any other comfortable floor.* Add Hard Maple's decorative versatility* and you further explain its continued wide use in schools.

The **MFMA** trademark on Hard Maple, assures these qualities in the flooring you buy, guarantees Association grading and supervision. Ask your architect about Northern Hard Maple—available in strips or blocks—and look for the **MFMA** mark, *indented* and *stamped* on the wood.

MAPLE FLOORING MANUFACTURERS ASSOCIATION
1785 McCormick Building, Chicago, Illinois

See our catalog data in Sweet's, Sec. 11/77. Our service and research department will gladly assist you with your flooring problems. Write us.

***MANY WAYS YOU CAN USE HARD MAPLE:**
1. In unselected color (natural finish) under standard grading. 2. Grouped for color tone (as "White Clear" or "Brown Clear") and for pattern effects. 3. Color finished—in early American, Spanish Brown, Ebony Black, and other colors of startling beauty—to match any decorative scheme.

Floor with
MFMA Maple
(NORTHERN HARD)

PRECISION-BUILT Homes

30 days from your board to the finished house

ALMOST $3,000,000 worth of architect-designed, Precision-Built Homes have already been erected!

Here is the most revolutionary method of home construction yet devised; more house for the money; standard materials and quality construction used throughout; built in 30 days or less; doubly insulated; one-piece, *permanently* crack-proof walls; eligible for FHA loans.

With this method, any frame building—of any size or design—can be completely built and ready for occupancy in a minimum of time. The exterior finish may be our own Sand Finish (resembling stucco and more enduring) or brick veneer, stone veneer, patented sidings, clapboards or shingles.

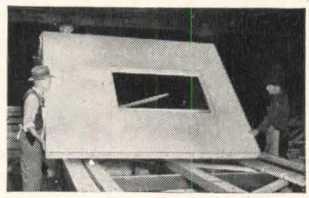
With the Simplified Method of Planning, your own time for drafting and supervision is likewise reduced to a minimum. With our merchandising plans, you have business brought to you—by your local lumber dealer, contractors and realtors. You can handle even low-cost homes at a *profit.*

Let us send you our Simplified Method of Planning—show you how it saves many hours in both drafting and detailing. The entire system is incorporated on 20 compact, convenient cards—which are a joy to use. The system includes the most revolutionary method ever devised for calculating rafters of every type. You have complete flexibility—no limitations on your design. You do not have to modify a single dimension.

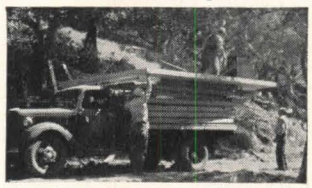
We invite you to write for the full details. The Simplified Method of Planning is sent at your request—without charge. New business is now available to you. Get your share.



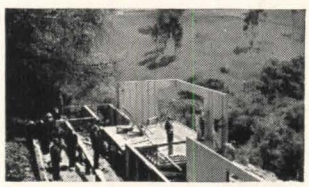
Precision-Built construction starts in the shop—where all lumber is pre-cut.



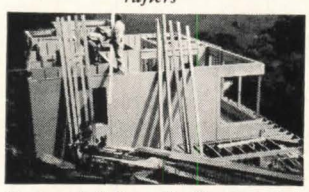
Wall and partition units are framed from working drawings, with doors and windows integral.



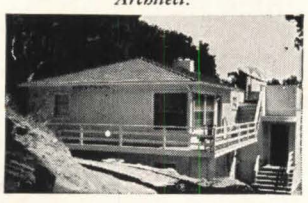
Complete sections are delivered by truck to the location.



In 2 hours all partitions are up; the job is ready for roofing with pre-cut rafters



Raymond Rigby · Burlingame, Cal. Architect.



HOMASOTE COMPANY
TRENTON · · · NEW JERSEY

PUBLICATIONS ON MATERIALS AND EQUIPMENT

(Continued from page 36, Advertising Section)

WOOD-LAMINEX DOOR CATALOG.—New catalog, dealing with the subject of Wood-Laminex doors, contains more than 200 design illustrations and layouts. Both special and standard doors are shown in a variety of types, including exterior and interior doors for residences, overhead type and standard doors for garages, and modern and conventional doors for all types of commercial buildings. A unique feature of the catalog is the color swatch section. Typical finish treatments are illustrated. The color swatches indicate the shades, tones and numerous colors which may be obtained by painting, enameling, staining or varnishing Douglas fir and Philippine mahogany doors. Slab doors with birch and poplar surface panels are also shown. Wheeler Osgood Sales Corp., 122 S. Michigan Ave., Chicago, Ill.

4 WAYS TO PREVENT FREEZE-UPS IN SPRINKLER AND STANDPIPE SYSTEMS.—Folder describing the construction and operation of four devices designed to prevent freeze-ups in sprinkler and standpipe systems. 6 pp. 8½ x 11. Rockwood Sprinkler Co., 38 Harlow St., Worcester, Mass.

THE ULTIMATE IN LIGHTING.—A.I.A. File No. 31-f-23. Catalog No. 34 describes and illustrates a complete line of commercial and industrial lighting equipment, including a newly-developed line of industrial lighting reflectors made of Alzak aluminum. Included is useful data on the subject of light planning. 34 pp. 8½ x 11. The Edwin F. Guth Co., 2615 Washington Blvd., St. Louis, Mo.

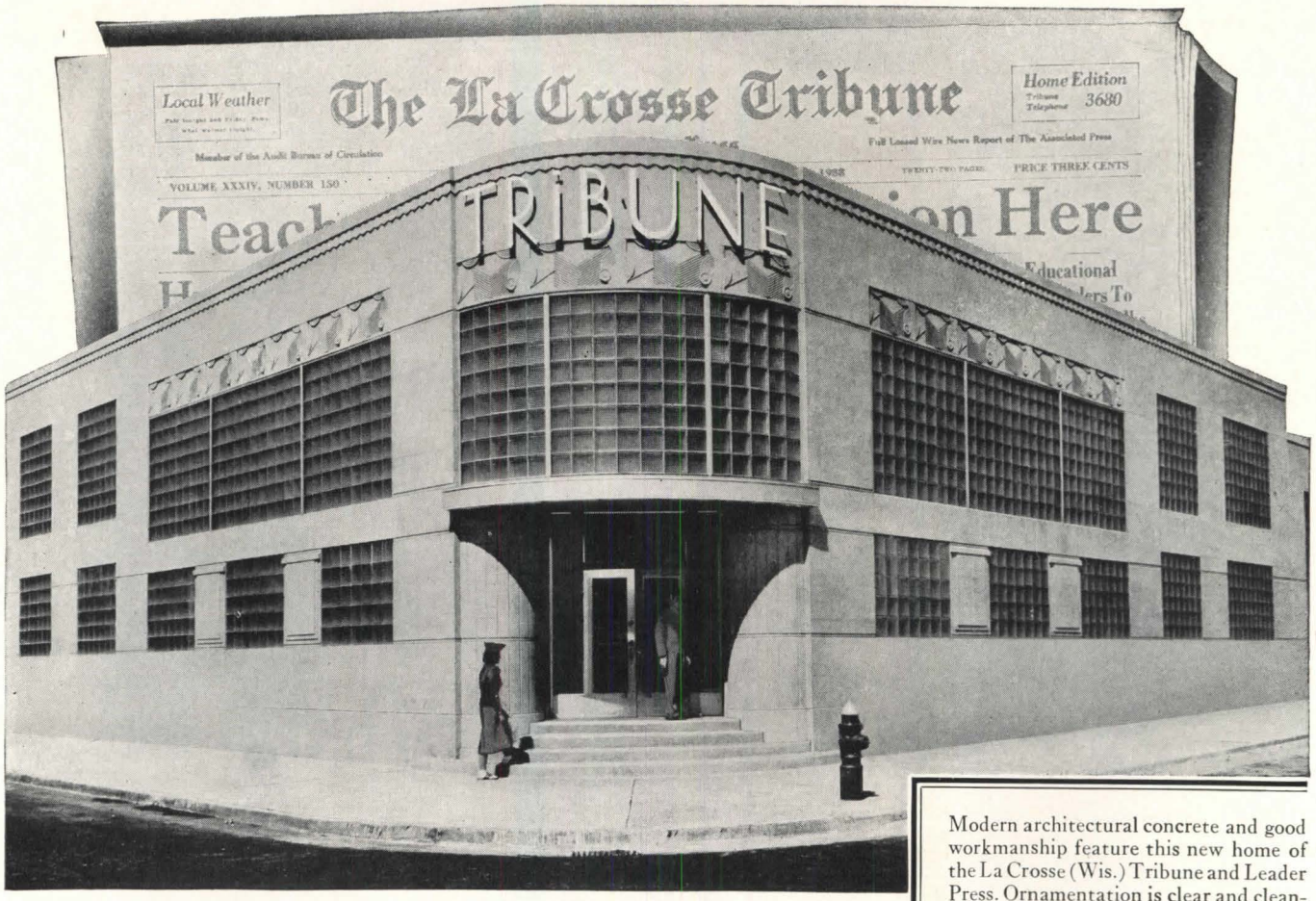
PARKERIZING—RUST PREVENTION FOR IRON AND STEEL. — Attractive brochure describing Parkerizing, a chemical conversion process for rust-proofing iron and steel fabricated products, including architectural iron work and building hardware. 24 pp. 8½ x 11. Parker Rust Proof Co., Detroit, Mich.

THE HANDLING AND CARE OF ENAMELED CAST IRON PLUMBING FIXTURES.—New publication describing in detail the best methods of handling and caring for enameled cast iron plumbing fixtures during and after installation. 16 pp. Sanitary Cast Iron Enameled Ware Assn. American Bank Bldg., Pittsburgh, Pa.

FRIEZ HYDRAULIC ACTION CONTROLS.—Data sheet No. 225 and Bulletin No. LC covering a new line of temperature controls, of which solid liquid filled hydraulic action systems form the basis, for boilers, furnaces, fans, hot water heaters, etc. 8½ x 11. Julien P. Friez & Sons, Division of Bendix Aviation Corp., Baltimore, Md.

THE NEW COLORMIX CONCRETE FLOOR.—Folder describing the new Colormix-Kuro-Krome method of coloring concrete floors. Specification data. 4 pp. 8½ x 11. The Master Builders Co., 7016 Euclid Ave., Cleveland, Ohio.

WOOD ACCEPTS THE CHALLENGE.—Folder discussing the advantages of wood for home construction and explaining the minimum standards established and maintained by the National Door Mfrs. Assn., for the toxic preservation of woodwork products. 4 pp. 8½ x 11. National Door Mfrs. Assn., 332 South Michigan Ave., Chicago, Ill.



Modern architectural concrete and good workmanship feature this new home of the La Crosse (Wis.) Tribune and Leader Press. Ornamentation is clear and clean-cut. Corners are straight. The surface has a natural plywood finish and is uniform in color and texture. Architects and engineers—Kruse & Parish, Davenport, Iowa; Associate architects—Boynn, Schubert and Sorensen, La Crosse; Contractors—Theo J. Molzahn & Sons, Inc., La Crosse, Wis.

AS UP-TO-DATE AS TODAY'S HEADLINES

Architectural concrete brings to this new newspaper plant the beauty and strength typical of modern design and construction

THE new home of this La Crosse, Wisconsin, newspaper shows how architects and engineers are today achieving a striking new element of beauty and modern simplicity in structures of many kinds—giving them all needed strength and durability, usually with a saving in cost.

Architectural concrete, made with Universal Atlas Cement, enables you to create new and unusual designs for the homes of industry and business. It helps you turn strictly utilitarian structures into things of architectural beauty. It is easily adaptable to any style or form of architecture. This modern development, in which structural parts and ornamentation are cast as a unit, gives fire-safe buildings, unusually strong, permanent, economical in up-keep. Decorative possibilities are almost unlimited. Surface textures can be obtained ranging from the perfectly smooth to the roughest. Or the surface can be left untreated. If desired, the finished surface can be painted, stuccoed or tiled.

Let us send you more information on how this modern development can be used and formed and made to serve your clients in distinctive ways. There are also pictures showing its application to different types of buildings. Send the coupon today. Universal Atlas Cement Company (United States Steel Corporation Subsidiary), 135 East 42nd Street, New York, N. Y.

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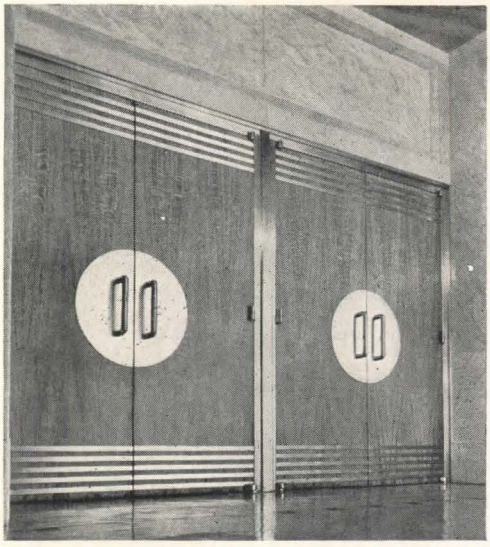
Please send me further information on architectural concrete.

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Assembly Hall with Tego-Bonded Plywood by Schick-Johnson

TEGO-BONDED

MEANS MORE THAN GOOD PLYWOOD

WHEN plywood is bonded with Tego Resin Film, it is virtually a different material.

It is made by precise engineering methods, with synthetic resin.

It will withstand exposure *anywhere*—hot, cold, wet, or dry.

It offers important structural and decorative possibilities.

A list of sources of Tego-bonded plywood is available on request. See also Sweets 8-23 and Time-Saver Standard K 4.3.1. — *The Resinous Products and Chemical Company, Inc., Philadelphia, Pa.*

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Replies to box numbers should be addressed care of PENCIL POINTS, *330 West 42nd Street, New York. 25 words or less in this Department FREE—over 25 words ten cents per word should accompany all notices. Copy must be in by 12th of month* preceding date of issue.

POSITIONS OPEN

DRAFTSMAN WANTED: Young man living in New York metropolitan area, who can make accurate ink drawings and do mechanical type lettering, to do construction drawings for publication. Man should have had some experience and a junior draftsman's knowledge of construction. Ability in design is of no value. Salary $30. Give complete details in first reply, including photograph, if possible. Box No. 4.

POSITIONS WANTED

ACTIVE registered architect whose business is at a standstill will consider partnership with busy architect. College trained in architecture, engineering and law. Can handle all branches of the work on all classes of buildings. Highest references. Box No. 200.

ARCHITECT, thoroughly competent, and trained in design, and capable of furnishing the best of references would like to hear from another architect or firm, who would desire his services on either a commission basis or a small salary with view to associateship. Box No. 201.

FLORIDA: Expert delineation—all mediums. Honor graduate of U. of Cinn. and Cinn. Art Academy. Four years' experience large and small residential; F.H.A., some commercial—educational—ecclesiastical. Efficient from interviews and sketches, working and structural drawings, to specifications and supervision. Thorough engineering training. Wide selling experience and pleasing personality. Married. 29 years of age. Permanent connection desired. Salary at start secondary. Box No. 202.

ARCHITECTURAL draftsman. Small homes, alterations, taxpayers. Two and a half years' experience. Neat appearance. Conscientious worker. Location immaterial. Box No. 203.

REGISTERED in New York and Connecticut. Experience—sketches and working drawings of hospitals, banks, office buildings, residences, post offices, court houses, etc. Since 1918 in the employ of Hoggson Bros. (for about 12 years) much of the time as squad leader, Francis Y. Joannes, The Procurement Division, in Washington and from June 1937 to end of 1938 with James Gamble Rogers. Box No. 204.

ARCHITECTURAL draftsman and designer. Seven years' practical experience in working drawings, all types of construction. Specialist in unusual perspective, rendering, sketches. *University* graduate. Box No. 205.

ARCHITECT—registered in New York. College graduate, nine years' varied experience, seeks position in architect's office to gain further experience, preferably small office. Box No. 206.

ARCHITECTURAL draftsman, registered architect. Good on design and construction. Over fifteen years of practical experience. University graduate, trained at Columbia and Harvard. Box No. 207.

EVERY ARCHITECT SHOULD KNOW

A NUMBER OF FUNDAMENTALS CONCERNING AIR CONDITIONING AND REFRIGERANTS

IF the air conditioning installation is a sizable one involving a duct system, the duct system should conform to the rules published by the National Board of Fire Underwriters in NBFU Pamphlet No. 90 entitled, "Regulations of the National Board of Fire Underwriters for the Installation of Air Conditioning, Warm Air Heating, Air Cooling and Ventilating Systems" (July 15, 1937). These regulations are published by the Board at 85 John Street, New York City, or 222 West Adams Street, Chicago. See Paragraph 191 covering refrigerants and specify condensing equipment for permissible refrigerants.

If the system is a small commercial or air conditioning installation containing not over 100 pounds of refrigerant, design to conform to the "Standard For Air Conditioning and Commercial Refrigerating Equipment" (Subject 207, June 16, 1937) of Underwriters' Laboratories, Inc., 207 East Ohio Street, Chicago. See Paragraphs 36 and 37 and draw specification for air conditioning refrigerants in accordance.

Should your client desire a unit system containing not more than 20 pounds of refrigerant, Underwriters' Laboratories, Inc., have a "Standard For Unit Refrigerating Systems" (Subject 207, June 15, 1937). Secure a copy of this standard and consult Paragraphs 29 and 30 for permissible refrigerants for air conditioning.

If you desire to consult Underwriters' Laboratories Report MH-2375 entitled, "The Comparative Life, Fire and Explosion Hazards of the Common Refrigerants," enquire at the reference desk of your Public Library. Or we will mail a copy, postpaid, on receipt of one dollar.

By following these rules, you avoid any possibility of penalty to your client in insurance rates for using refrigerating and air conditioning systems in non-conformance with regulations.

"Freon" refrigerants have all the qualities desired for air conditioning, commercial and household refrigeration, and are widely used for these purposes. They have been tested by the United States Bureau of Mines and meet all the specifications set by the Underwriters' Laboratories of Chicago. To be sure of safe refrigerants in the machinery you purchase, specify "Freon" refrigerants.

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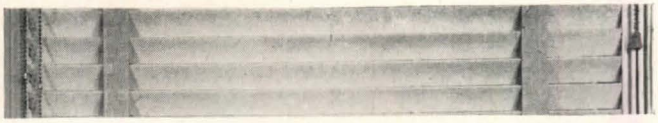
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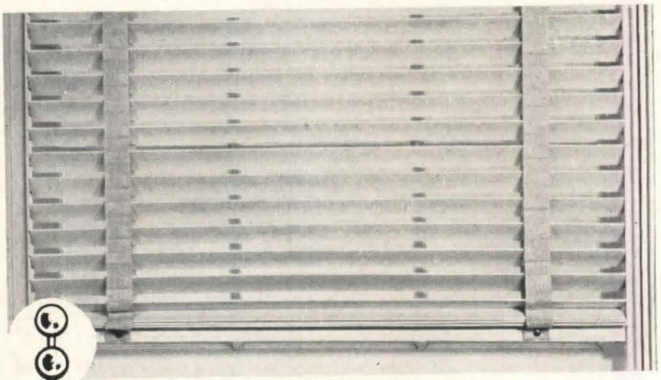
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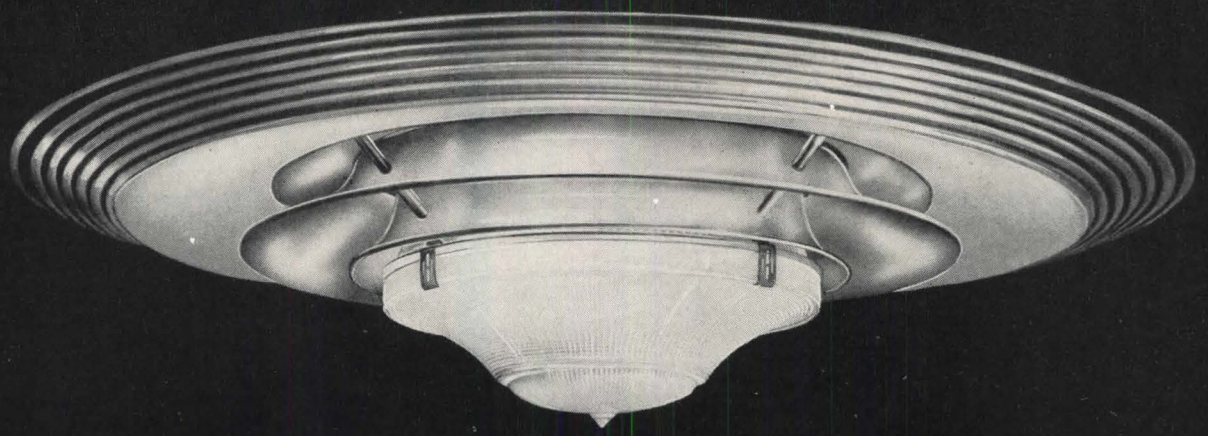
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THE ANEMO-LIGHT

The Anemo-light is a combination of the Anemostat High Velocity Air Diffuser and a Built-in Light. It has been designed to provide draftless, even, distribution of air—both heated and cooled—thereby equalizing temperature and humidity throughout the room, and to provide scientific lighting.

The section of the Anemo-light which serves as the air diffuser is of a design and dimensions different than the standard Anemostat. The largest member has a handsome fluted, polished edge. The beaded edges of the inner members are also polished. The complete fixture is of the recessed type, fitting tightly against the ceiling with a minimum projection below the ceiling line. It is spun of aluminum and sprayed with aluminum lacquer.

The Anemo-light is so constructed that, like the standard Anemostat, it will draftlessly diffuse any volume of air supplied to the device at any velocity, subject only to the limitations imposed by the noise created in the duct. At the different velocities recommended for rooms used for different purposes, the increase in decibel rating by the Anemo-light itself is negligible.

The lighting unit is a Holophane Reflector Refractor. Its sparkling, crystal, prismatic glass is pleasing in appearance—both when lighted and cold. When lighted a portion of the reflected light is thrown on to the flaring cones of the air distribution section of the device which gives a luminous quality and a feeling of lightness to the entire fixture accentuated by the polished edges.

Complete information available upon request

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COMPETITION ANNOUNCEMENTS

The Smithsonian Gallery of Art Commission has announced an open competition to select an architect for the proposed new art museum in Washington to be known as the Smithsonian Gallery of Art. The Competition was authorized by the 75th Congress. Congress also authorized the selection of a suitable site. The site proposed is a plot of land comprising two city blocks along the Mall and directly opposite the new National Gallery, now being constructed.

There will be ten prizes: The first prize of $7,500; the second prize of $3,500; and eight prizes of $1,000.

The Competition will be in two stages. The first stage is open to all practicing architects who are American citizens. The second stage is open to ten architects who will be chosen from among those competing in the first stage of the Competition. Each participant in the second stage will receive a prize. In addition to receiving the first prize the winning architect will be recommended by the Commission to be employed as architect at a fee of $18,000 to design the building in collaboration with the United States Treasury Department, Procurement Division, if and when funds are available.

The Jury of Award, whose choice will be final, will be composed of Frederic A. Delano, Chairman of the National Capital Park and Planning Commission, who will act as Chairman of the jury, and four distinguished architects—John A. Holabird, of Chicago, Walter Gropius, Professor of Architecture at Harvard University, George Howe, Architect, of Philadelphia, and Henry R. Shepley, Boston Architect and member of the Commission of Fine Arts.

Joseph Hudnut, Dean of the Faculty of Design, Harvard University, will act as Professional Adviser and Thomas Dabney Mabry, Executive Director of the Museum of Modern Art, New York City, will act as Technical Adviser, assisting Mr. Hudnut in writing the Program. The Competition is opened with this announcement and the final stage will close June 24, 1939. Copies of the Program may be obtained from Dean Hudnut.

Palmer Fellowship

Applications for the Lowell M. Palmer Fellowship in Architecture which has been announced by Sherley W. Morgan, Director of the School of Architecture, Princeton University, must be received not later than March 1.

The purpose of this Fellowship is to enable a student of unusual promise to undertake advanced study at the School of Architecture, Princeton University. A stipend of $700 is offered to the winner of the Fellowship, to enable him to complete a year of residence at Princeton. Application blanks may be obtained by addressing the Secretary of the School of Architecture, Princeton University.

Princeton Prizes

Two competitive prizes of $500 each, in the School of Architecture, Princeton University, are announced for the year 1939-40. The purpose of these prizes is to permit men of unusual ability, who desire to complete their professional training, to profit by the opportunities offered by the School of Architecture, the Department of Art and Archaeology, and the Graduate School of Princeton University.

The prizes will be awarded as the result of a competition in design to be held approximately April 17 to 28, 1939. The right is reserved to withhold either or both awards in case no candidates are considered to have reached the required standard. Candidates for these prizes shall be unmarried male citizens, not less than 21 nor more than 27 years of age on September 1, 1939. The eligibility of candidates will be based on their experience in architectural design. Graduates of architectural schools, or draftsmen who have been employed in architects' offices for not less than three years, may file formal applications to enter this competition until March 31.

For application blanks and regulations governing the competition and award, address: Prof. M. L. Beck, chairman, Princeton Prizes in Architecture, McCormick Hall, Princeton, New Jersey.

Syracuse Freshmen

Scholarships announced for first-year students at the College of Fine Arts, Syracuse University, include an award of $375 and four awards of $187.50 in two fields, drawing and preparatory school record, to be granted July 15. Applicants must first meet entrance requirements of the university, and the scholarship recipients must maintain a grade average of 80 per cent to hold the scholarships for five years.

Dean H. L. Butler specifies that the contestants for the drawing award must send to the College of Fine Arts, not later than July 5, a portfolio containing not more than 20 examples of their work in freehand and mechanical drawing, with a statement from the high school principal that the drawings are the original work of the student, whose name and address must be given, accompanied by three letters

of reference. The drawings will be judged by a committee of the architectural faculty.

The high school records offered for the remaining scholarships will be carefully examined by the Director of Admissions and a committee of the architectural faculty, with special attention to the student's ability in high school mathematics.

Pennsylvania Grants

Three fellowships in architecture have been announced by Dean George S. Koyl, of the University of Pennsylvania School of Fine Arts, Philadelphia, for the academic year 1939-40. Detailed information will be furnished by Dean Koyl on application, not later than April 1.

For students doing graduate work, the Graduate Fellowship in Design offers a stipend of $1,000; the two Theophilus P. Chandler Fellowships in Architecture, founded by Sophie M. duPont Chandler, offer stipends of $1,000 each; and the Joseph V. Horn Fellowship in Architecture, awarded by competition, offers a stipend of $1,000.

In addition, a Tuition Scholarship is maintained for students doing graduate work at the School.

Landscape Scholarship

The Department of Landscape Architecture, Harvard University, offers to men eligible for admission as regular students a competitive scholarship for the next academic year with an income of $400 equal to the tuition fee. Further information will be furnished on request. All inquiries should be received before March 31 and should be addressed to: The Chairman, Department of Landscape Architecture, Robinson Hall, Cambridge, Mass.

Plastic Sculpture

A competition open to all artists is being conducted by Röhm & Haas Co., Inc., of Philadelphia, for design and execution of a sculpture in *Plexiglas,* a transparent plastic. Gilbert Rohde, New York Designer and consultant for Röhm & Haas Co., Inc., is Technical Adviser for the competition, which is sponsored by the Museum of Modern Art.

Plexiglas is obtainable in sheets of varying thicknesses; in rods of varying cross sections. Cubes and prisms can be cut from the transparent material and sheets can be bent at a moderate temperature. Parts can be tooled or machined and polished, cemented together or otherwise worked. The transparency of the plastic offers new opportunities for designers, Rohde states.

Competitors will first submit sketches, to be mailed February 10 to Rohde, at 32 East 57 Street, New York City. Five winners will be chosen 10 days later and these will be furnished sufficient Plexiglas in the forms needed for the various designs. The finished work will be judged before April 25, and prizes of $800, $300, $200, $100, and $100 will be awarded to the five finalists.

The first prize sculpture will become the property of Röhm & Haas Co., Inc., for display at the New York World's Fair 1939. The other four sculptures will remain the property of the sculptors, but will be reserved for exhibition.

Rotch Scholarship

The Rotch Traveling Scholarship will be awarded this year for a term of not less than 15 months study and travel abroad, providing $2,500 payable quarterly beginning October 1, it has been announced by C. H. Blackall, Secretary, 31 West Street, Boston, who will furnish further information.

Candidates must register before March 15 and fill out application blanks obtainable from the Secretary. They will be examined early in April.

Langley Proposals

Architects or heads of architectural schools desiring to propose draftsmen, associated architects, teachers, or graduate students as candidates for the Edward Langley Scholarships to be awarded for 1939 by the American Institute of Architects, are reminded by the Secretary that March 1 is the last day for filing proposals.

It is the desire of the Investment Committee, which will announce the awards about June 1, to make them of the "greatest possible service to the profession." Members of the committee are Edwin Bergstrom, Los Angeles, Chairman; Albert J. Evers, San Francisco; and Robert K. Fuller, Denver.

The Scholarships for 1939 were announced in the December issue of PENCIL POINTS.

Deadline Extended

Entries for the Second Annual National Competition for students of interior decoration, conducted by James H. Blauvelt in collaboration with Country Life Magazine, may be submitted until May 1, instead of January 1, as announced in the October issue of PENCIL POINTS, Blauvelt has ruled.

Cash prizes of $100, $50, $25, and $25 are offered and a professional jury headed by Stanley McCandless, of Yale University, will judge the designs. A Modern American dining room for a country house, accompanied by a lighting plan, is demanded by the program.

Communications may be addressed to James H. Blauvelt & Associates, 38 East 57th Street, New York City.

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Suggestions for Architectural Publicity

The manner in which a creative artist should display examples of his work in an attractive and productive way has taxed the best efforts of our most talented people. Just about everyone at sometime or other has had the experience of serving on a hanging committee, and knows only too well the problem of finding a place of exhibition that people will actually go to and the other equally harassing difficulty of presenting the material in an interesting and, possibly, new fashion. When we have become convinced that there are no more ideas to be had about presentation, isn't it a delight to see a fresh and simple technique such as the saw-toothed one that is being so widely discussed now?

A most effective presentation was developed by Edgar Bissantz for the Residential Honor Award Exhibition of the Southern California Chapter, which was held in the Public Library last February. Photographs of the premiated work were mounted on mats of uniform size, 20 by 30 inches, and placed touching each other between two narrow wood strips painted Chinese red, so that they formed a 30-inch high band running continuously about the room at eye level. The same arrangement was also used successfully when the Honor Awards were exhibited a month later at the Housing Show. To Charles Matcham has been entrusted the exhibition of the current Non-Residential Honor Award Program, which was judged recently by Ernest Weihe and Gardner Dailey of San Francisco and Roland Coate of Los Angeles.

At the Chouinard Art Institute during December a one-man exhibit was held by Harwell Hamilton Harris, the talented designer, who in addition to other honors has again won a first prize in the Pittsburgh Glass Institute Competition. Accompanying the photographs were several cardboard and celluloid models, with removable roofs to explain the partition arrangement, which are not only an aid in studying problems, but serve to help clients in visualizing an undertaking that may be for them a venture in new forms. Mr. Harris has also developed a pleasant way of introducing his newly completed work to friends. Not long ago he was host to a small group of architects in one of his houses in which he had also designed much of the furniture and had advised in the selection of rugs and drapes. Everyone was pleased with the fine handling of the house and garden upon the hilltop site, and with the quiet, restful, and unaffected character of the interior. Incidentally, the building department finding that this house could not be built in the usual way required complete calculations for the horizontal forces in the wood structure—enough in itself to deter all but the bravest from venturing into uncharted framing. Mr. Harris brings to his architecture a sincerity, enthusiasm, and intensity that lifts it above a mere means of livelihood, and his work shows progress in a definite direction and an increasing mastery over new materials and the module system within which he designs.

One of our well known landscape painters was speaking not long ago of his success in having work shown in places seldom thought of for exhibition purposes. In cases along the walls of the entrance lobby of a Los Angeles office building he has displayed paintings for a number of years. The exhibit arouses enough interest in the passers-by to make it desirable to change the paintings frequently and many offices in the building have acquired these paintings. Another "gallery" has been the wall above the manager's desk in a neighboring bank. The manager has taken much satisfaction in interesting friends in the paintings and has disposed of several for the artist. Architects, who rarely are "exhibit-minded," might well reflect upon the opportunities that exist about them for acquainting people with their services and abilities.

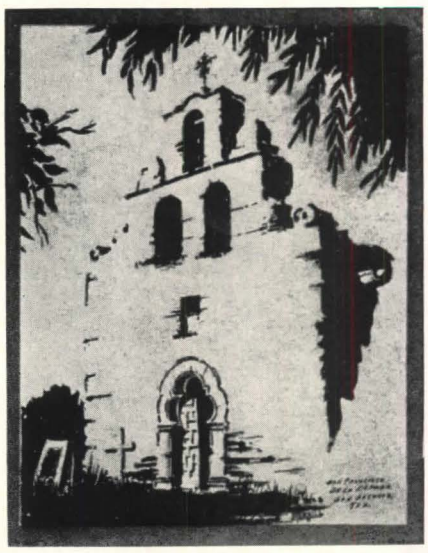
PAUL HUNTER

Los Angeles, January, 1939









Yuletide mail received by the Editors was brightened by a number of imaginative cards and greetings, the work of talented subscribers and friends of PENCIL POINTS *from Maine to California. Distinctive are the cards of John F. Harbeson and Greville Rickard, at top; a Christmas party invitation sent out from the office of Paul R. Williams and the silver card of Ralph Merrill, below*

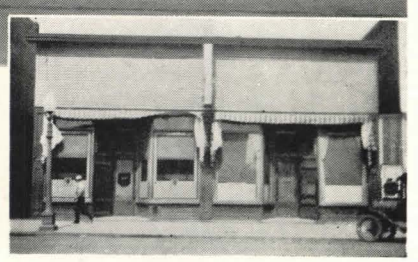
HERE'S *Color and Beauty* FOR

EFFECTIVE STORE FRONT DESIGN



HERE'S A TYPICAL INSTANCE in East Grand Forks, Minn., where Pittco Products were used to give new life, gaiety and color to an outmoded cafe. Color scheme — wine, ivory and black Carrara, with Pittco Bronze store front metal and PC Glass Blocks playing prominent parts. Architect — Joseph Bell DeRemer; Contractor — Forx Sash & Door Company.

HERE'S *another*
PITTCO
STORE FRONT
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COLOR—when used to advantage —often means the difference between a successful and an unsuccessful store front. Color catches the eye . . . makes a front outstanding . . . brings more business to its owner . . . and consequently, more store front jobs to the architect.

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Put the color of Carrara, the beauty of Pittco Store Front Products to work for you. Mail the coupon for information about this unified line of quality products . . . and for our free book which includes facts, photographs and figures of Pittco installations everywhere. And see the full size Pittco Store Fronts of the "Street of Tomorrow" in the "Forward March of America" Building, and the miniature Pittco Fronts in the Glass Center Building at the New York World's Fair . . . or in the Homes and Gardens Building at the Golden Gate International Exposition.

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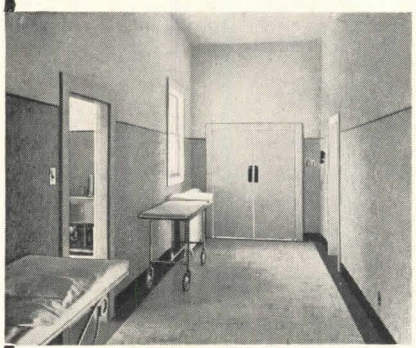
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AT LARGE IN THE LIBRARY

CITY PLANNING: HOUSING *by Dr. Werner Hegemann in collaboration with Elbert Peets, Dr. Ruth Nanda Anshen, William W. Forster, and Robert C. Weinberg. (Architectural Book Publishing Company, Inc., 112 West 46th Street, New York, N. Y.)*

1936 CITY PLANNING: HOUSING, VOL. I. *Historical and Sociological. (256 pages, 31 illustrations, 6¼" x 9¼", $3.75.)*

1937 CITY PLANNING: HOUSING, VOL. II. *Political Economy and Civic Art. Edited by Dr. Ruth Nanda Anshen. (210 pages, 50 illustrations, 6¼" x 9¼", $3.75.)*

1938 CITY PLANNING: HOUSING, VOL. III. *A Graphic Review of Civic Art 1922-1937. Edited by William W. Forster and Robert C. Weinberg. (168 pages, 1200 illustrations, 12" x 16", $13.75.)*

It seems to me that these books represent a good job of writing and editing but a poor job of publishing. While each book taken singly has merit, there is something like bad coordination of the three which is worth analysis.

To begin with, Volume III will have great appeal for technical workers because it contains a well-chosen series of photographs and plans of communities, airports, seaports, zoos, health resorts, and public housing in all parts of the world (not excluding the Soviet Union). Within its limits this is an enthralling book. It has perhaps more than skin-deep beauty and for many its purchase will rank with other important events in their lives. The entire earth has been scoured for what it contains of significance for the subjects. Weinberg and Forster deserve commendation for their tremendous labor and I believe that it will win praise much in excess of the other two volumes.

But an excess of praise for one part over others in a work is, in effect, a condemnation of the whole particularly if unity of parts was intended or if such unity is essential to the production of a work truly helpful to the reader.

It is difficult for me to report what is in Volumes I and II because so much of their content baffles description. Ostensibly they cover the history, sociology, politics, and civic art of city planning and housing. But the fact is, in many of the chapters a personal and Utopian economics forms a core and the sociology, history, and politics are introduced only when they can fortify that rather shaky core.

On the nature and history of Civic Art, however, Hegemann and Peets were on solid ground. Hegemann's writing on George Washington's, Jefferson's and Hamilton's work in what we now call regional planning, and his words undermining the idolaters of H. H. Richardson, are excellent. For me, Peets' chapter on Washington, Williamsburg, the Century of Progress Exposition at Chicago, and Greendale represents the finest type of writing on technical subjects. There is in it a control, an assurance, a quality as literature growing out of real knowledge and aesthetic understanding.

Now, as to faulty coordination between the three volumes, I think that it is implicit in the writings of Hegemann and Peets that a statement of the political and social forces in a city or a region are essential to an understanding of their graphic plans. But Weinberg and Forster in their preface to Volume III inform us that "they have scrupulously avoided commenting on the political and social forces that may have been involved in the building of any of the works illustrated." Perhaps they are right and it is good to have the arguments in one book and the pictures in the other. But even that is not done. For Volume II shows that neither the letter nor the spirit of the L'Enfant Plan for the central part of Washington, D. C., have been followed while Volume III states that they have. In Volume III the pictures suggest that there has been a radical shift from dullness in 1932 to greater dullness in 1936 in the design of English housing; but Volume I scarcely explains it, since it contains no information later than a quotation from a bright article written by H. G. Wells in 1912 and an even brighter letter written by G. B. Shaw in 1906. I could point to many other examples of discord or failure to clarify matter that demands clarification.

The practice of putting the graphic material in one book and the essential criticism in another isn't so successful: first, because the writers working separately and at different times tend to conflict or fail to connect; second, because technical workers will buy the illustrations and avoid the critical text; and, third, because the shrewd modern idea is to exploit the pictorial by using it to lead into criticism and knowledge, i.e. to stimulate interest with photographs and plans and then to increase interest in text by appending it in critical and theoretical captions helpful to the illustrations.

The sequence in publications of this

(Continued on page 52)

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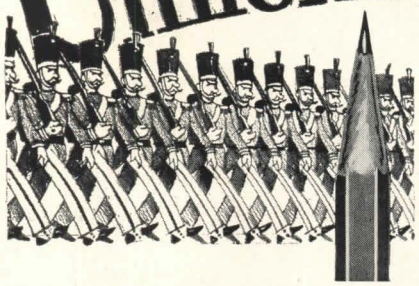


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MARS LUMOGRAPH

(Continued from page 50)

sort should be: look, read, compare, criticize, and understand. LeCorbusier is a modern writer *par excellence* because he uses photographs as if they were text and he throws words around as if they were dashes of paint. Our popular pictorial magazines manage to get a mass of political drivel read because they are careful not to detach false and reactionary captions from photographs. To the unwary, the photographs are life and true, ergo the captions *being associated* must be true and worth reading.

As was done with Hegemann and Peets' "Civic Art" published in 1922, pictures and text should have here been worked on simultaneously, *from the start*. Without the coordination of the graphic material with the critical text, Volume III drops to the level of so many folders of clippings from architectural and town planning periodicals. It tries to compete with a filing cabinet in a filing cabinet's field and may lose there, because the filing cabinet has the advantage of flexibility in time and space.

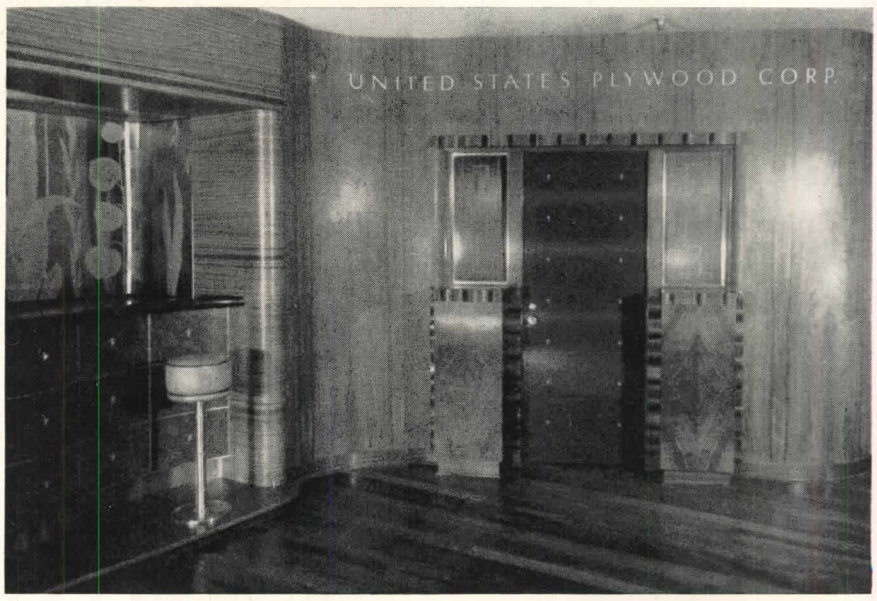
Having no real integration with the pictorial volume, the two volumes of text may remain as so many pages of unread essays. And this is the greater loss because they contain much of value. The average technical worker assuredly has enough of handbooks, data sheets, compilations, and filed clippings from magazines. What he needs are words from men experienced enough to give him compass or philosophical direction in a sea of data: And Hegemann and Peets could give that guidance.

It is because of this that I say that *City Planning, Housing* is a good work of writing and editing but a poor one of publishing. Talents which being combined would have produced one great work have here for lack of coordination produced several that are merely fair. And it is surely a publisher's job to see to it that talents are not wasted in this manner.

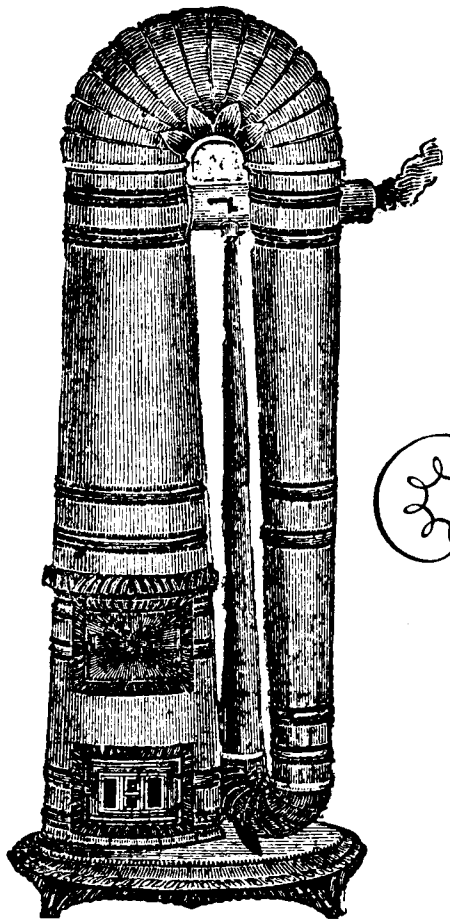
ALAN MATHER

HOUSE WIRING, *by Thomas W. Poppe and Harold P. Strand ($1.00, 256 pages 4¼" x 6½"—The Norman W. Henley Publishing Company, 2 West 45th Street, New York).*

The first edition of this handbook was printed in 1912 and has been reissued with revisions periodically since that time. The date of the book could be easily approximated by this quotation from Chapter XIV: "With the advent of the automobile to the average household, the building of a garage in the back yard is becoming quite the regular thing to do. If the house is equipped with electric lights, as most houses are today, it is only natural and necessary that electricity be considered for the garage . . . " In spite of the post-Victorian literary style, there is much practical basic information in this little handbook that will justify its purchase by an architectural practitioner. D. G.

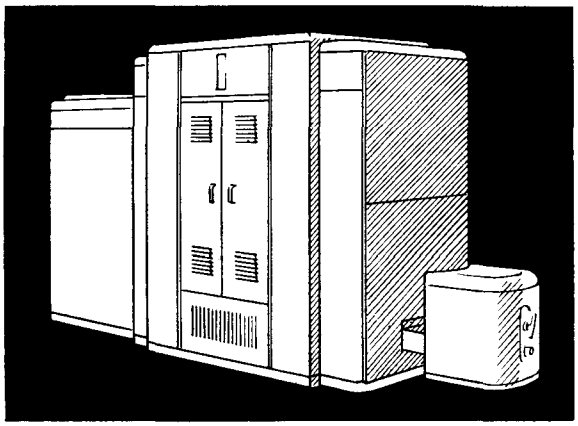


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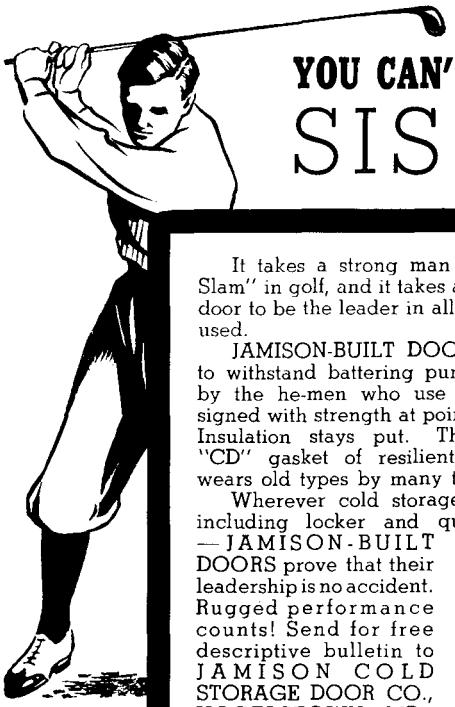
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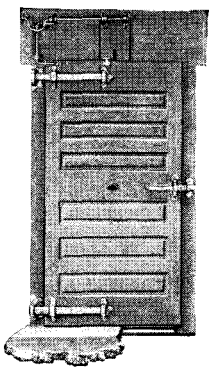
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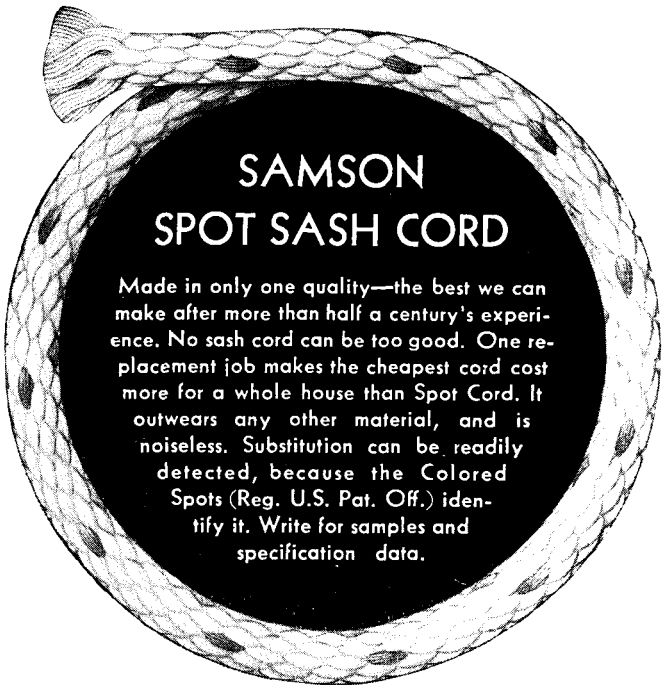
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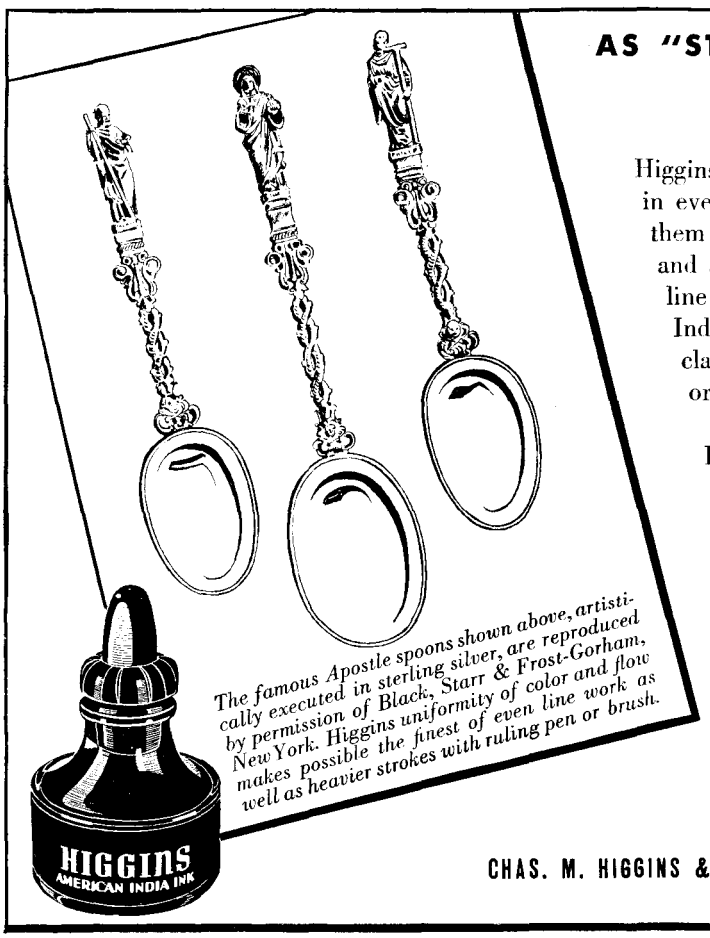
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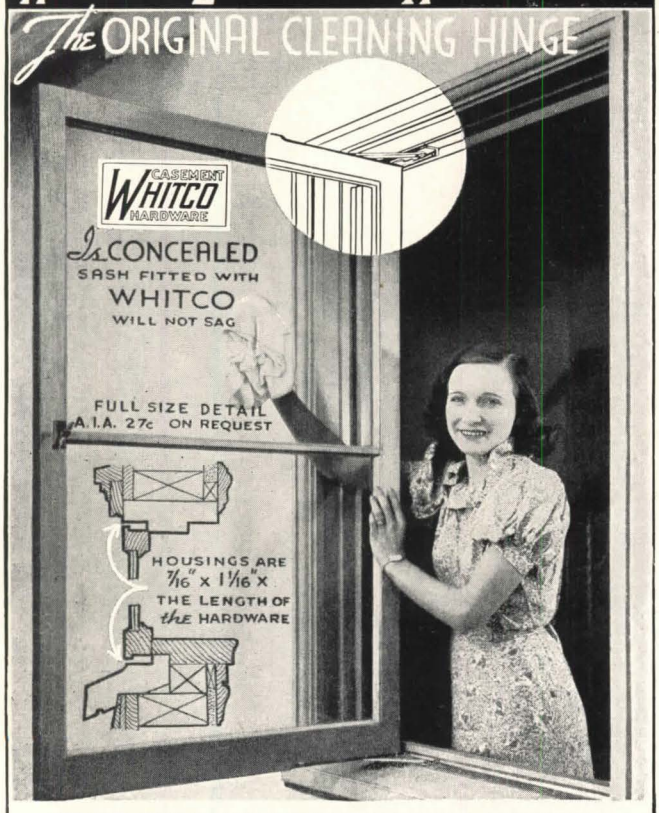
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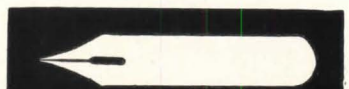


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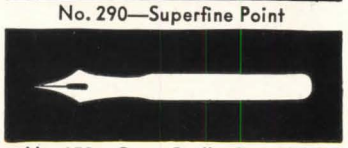
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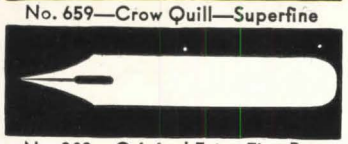
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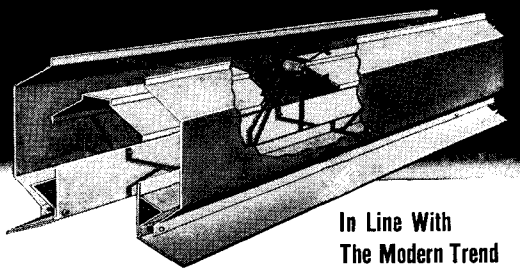
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This newest development in roof ventilators provides efficient ventilation at one third less cost than unit ventilators. Applied in one continuous unit along the ridge, it also presents finer appearance. Excellently adapted for mills, warehouses, garages, hangars, factories, shops and foundries. Easily applied to any type of roof. Made in all materials.

Write for literature and data sheets of this and other Burt Ventilators.

THE BURT MFG. CO.

Roof Ventilators • Oil Filters • Exhaust Heads

929 SO. HIGH STREET • AKRON, OHIO

For COLOR Visualization

Render with these

WEBER COLORS



FINE ARTISTS'

WATER COLORS

Pure—Brilliant—Reliable. Scientifically developed throughout a period of over ¾ of a century, and particularly adapted to architectural requirements.

AQUA PASTELS

A new color medium, complying with the needs of modern color rendering. Aqua Pastels are water soluble crayons that may be used in natural (dry) form, or the applied color may be dissolved into a rich water color wash, with a wet brush.



PIGMENT WATERPROOF DRAWING INK

In a wide range of opaque colors, and black and white. Weber Pigment Waterproof Ink dries with a mat finish, which will not chip or crack in handling, nor break down when rendered over with water color washes.

Drawing Materials. Studio, School and Drafting Room Furniture.

Write for circulars and prices, and the address of your nearest Weber Dealer.

F. WEBER CO.

Manufacturing Artists' Colormen Since 1853

PHILADELPHIA, PA.

ST. LOUIS, MO. **BALTIMORE, MD.**

PATRONIZE YOUR NEAREST WEBER DEALER

Cabot's "Quilt"



St. Joseph's Roman Catholic Church, Baltimore, Md. Insulated with Cabot's "Quilt", which is also used for sound deadening in confessionals. Architect, Hugh Kavanaugh.

. . . . for the *difficult* insulation jobs . . . . .

Cabot's "Quilt" has the properties which you require for your most difficult insulation jobs.

High insulation value: Its thermal conductivity is *less* than that of other materials commonly used for building insulation.

Permanence: The evidence of old buildings, recently demolished, proves that Cabot's "Quilt" is rot-proof and vermin-proof. It does not deteriorate with age.

Adaptability: Because it is flexible and easy to install, Cabot's "Quilt" is adapted to almost every type of building construction.

Write for descriptive booklet, *Build Warm Houses*. Address Samuel Cabot, Inc., 1291 Oliver Building, Boston, Mass.

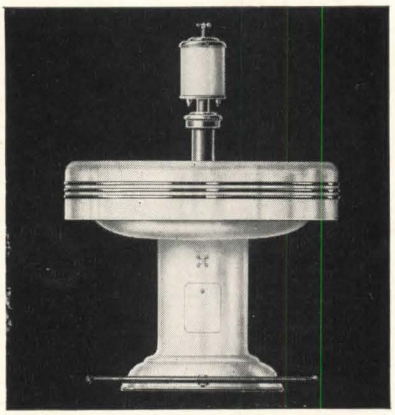
Cabot's "Quilt"

Heat Insulating **Sound Deadening**

NEW PRODUCTS
Changes in Personnel, etc.

BRADLEY ANNOUNCES NEW WASHFOUNTAIN

The Bradley Washfountain Co., Milwaukee, Wis., announces the introduction of a new washfountain. The new fixture is semi-circular, 36 in. in diameter, with a capacity of three persons; available in enameled iron or stainless steel, hand or foot controlled, and in standard or de luxe models.



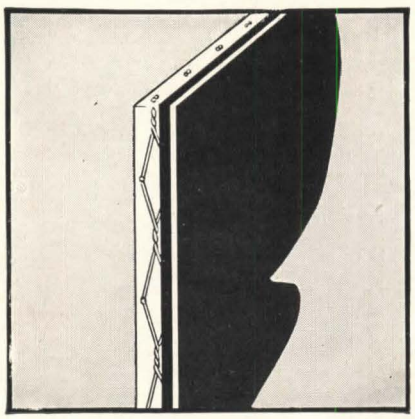
Designed by a well known industrial artist, the fountain is streamlined, yet economical, space-saving, sanitary. Intended to bring the advantages of group washing to the small washroom, it should be particularly popular for schools, institutions, offices, stores and shops.

A brochure fully describing the new fountain may be obtained by writing the Bradley Washfountain Co.

NEW OPTEX WIRE GLASS BLACKBOARD

Announcement is made by the Blue Ridge Glass Corp., Kingsport, Tenn., of the introduction of Optex Wire Glass Blackboard, in which a brand new principle of construction is employed.

The new blackboard is ingeniously comprised of three sheets of glass cast simultaneously. A base of clear glass with imbedded wire to reinforce the entire structure provides a greater safety factor in case of accidental breakage. Concealing the base is a layer of opaque glass, either black or green, which gives the board its color. A thin top surface of clear glass is ground and treated to provide a velvety writing finish and soften the reflected light. While in a molten state during the manufacturing process, these three sheets of glass are fused into one homogeneous unit.



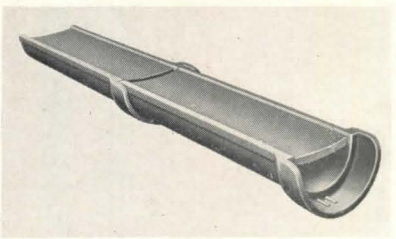
The Optex blackboard has a permanent writing surface that does not require periodical and costly refinishing. The color will never fade because that layer of glass is fused into the solid sheet behind the writing surface.

Optex is furnished in either black or green in standard lengths of 60 in. and any height up to 60 in. maximum. The standard thickness is approximately 9/32 in. and of such uniformity that Optex may be set in channels of limited clearance.

NEW DEVELOPMENT IN FILTER UNDERDRAIN

A radically new design in vitrified clay sub-drainage pipe has been announced recently by The Robinson Clay Product Co., Akron, O., and is now on the market under the name Robinson Skip-Pipe.

This new underdrain is of the bell and spigot type, semi-circular in shape. A superimposed cradle is an integral part of the pipe, and is somewhat shorter than the entire length to provide entra-rapid drainage under all operating conditions.



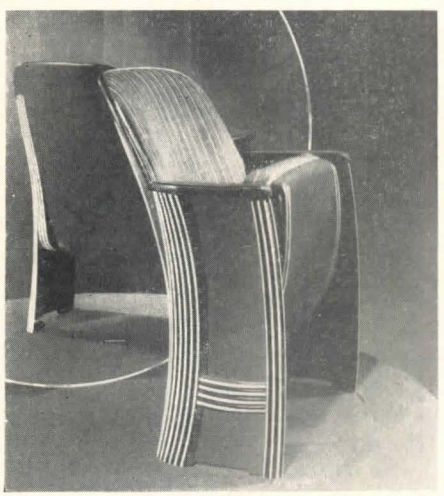
Skip-Pipe may be used on many types of jobs, including residential cellars, building foundations, athletic fields, airports, or wherever quick underdrainage is essential to normal operation.

Robinson Skip-Pipe is manufactured of selected clays, is thoroughly vitrified, and will not rust, corrode or disintegrate. It is available in five sizes from four inches to twelve inches in diameter.

AMERICAN BODIFORM THEATRE SEAT

After several years of research and development work, the American Seating Co., Chicago, announces the new American Bodiform chair—a theatre chair which embodies numerous new construction and comfort features.

The new chair has a scientifically designed compound curved back to fit the human body, and a new spring seat construction allowing the occupant to sit in and not on the seat. Artistic, streamlined simplicity combined with functional styling adapt it to every architectural theme. Seat and back covers are quickly replaceable by any member of theatre staff through use of a patented upholstery fastening eliminating tacks.



Stumbling hazards have been eliminated as end and middle standards have no protruding feet and curve inward at the floor.

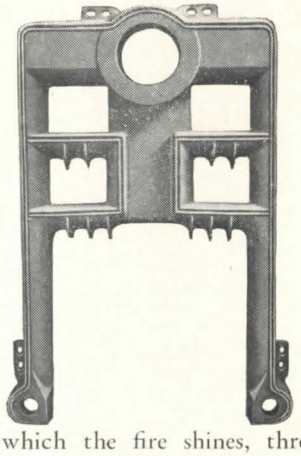
The seat has automatic three-quarter safety fold. It folds up out of the way for floor cleaning, yet patron never misses seat, as in the obsolete type seat folding to full vertical position. Seat occupant, by slight pressure at back of legs, can push seat back to vertical position and stand between standards to allow ample passing room. Seat cannot be used to wipe feet on by person in row behind, nor can toes be pinched, since seat is concealed by steel chairback.

By its compact design, the American Bodiform chair offers closer row spacing, the same comfort advantages obtainable when conventional chairs are placed an appreciably greater distance apart. Completely encased hinge mechanism eliminates possibility of soiling clothes. There are no exposed mechanism, bolts, screws or sharp edges to catch and tear hoisery or clothing.

NEW BURNHAM YELLOW-JACKET BOILER

The Burnham Boiler Corp., Irvington, N. Y., has recently placed on the market a new heating boiler, known as the Yellow-Jacket boiler. Its radical departure in design was based on accomplishing five main objectives.

Making a boiler that would operate freely on the small chimneys that are so much employed these days.



A boiler that would trap the flue travel in such a way as not to unduly retard the active passage of the flue gases, but at the same time so retard or hold them, as to cut down chimney losses or heat lag, due to intermittent firing of oil, gas and stoker fired coal under thermostatic control.

A boiler that because of its expanded direct surfaces, secured by extending the surfaces upon which the fire shines, through the center to top of boiler, giving a fuel economy with oil, gas or coal.

To make it easily convertible, at low cost, from coal to oil, or oil back to coal.

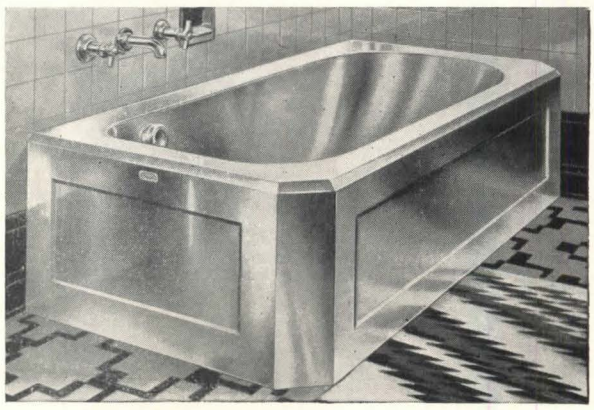
To provide a flexible jacket combination for the optional enclosing of oil burner, which is accomplished by a removable extension. A pleasing feature of the front is that all hinges are hidden, giving a solid front effect.

The jacket was designed by Spence Wildey. It is an attractive light dandelion yellow, of a tone generally harmonizing with varying color schemes when basement is used for a recreational room.

STAINLESS STEEL BATHTUB

Confronted recently with the problem of producing a bathtub that would fulfill certain definite requirements, the Elkay Mfg. Co., Chicago, manufacturers of Sturdibilt stainless steel kitchen and cabinet sinks, solved the problem by building one of stainless steel. This is said to be the first time that a bathtub of this type was made entirely of stainless steel.

The problem called for a bathtub to be installed in a remodeled home and the arrangement of the bathroom



necessitated placing the bathtub lengthwise of two joists, instead of across them. It was necessary to install a bathtub that was strong and sturdily constructed, yet lighter in weight than either a cast iron or porcelain tub. The second requirement was the question of ease of keeping the bathtub clean. The water in the locality where the bathtub was to be installed is extremely hard, causing a yellow stain on porcelain or enameled surfaces.

The stainless steel bathtub made by Elkay is absolutely free from visible joints, seams and overlapping flanges, has rounded corners, and is so smooth both inside and out, that a person getting into or out of the tub is not in danger of injury. Besides being stain resisting, the stainless steel instantly absorbs sufficient heat from the warm water without materially cooling it so as to assure the utmost in comfort.

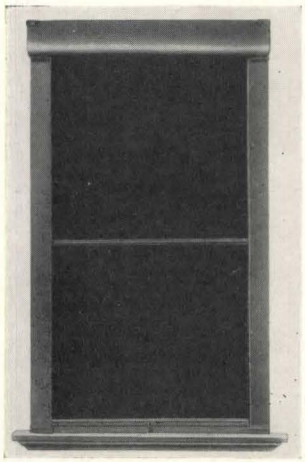
NEW COMPANY FORMED TO MANUFACTURE HEATING AND AIR CONDITIONING ACCESSORIES

Announcement is made of the organization of Air Control Products, Inc., Muskegon, Mich., which will manufacture registers, grilles, damper regulator sets and other accessories for the heating and air conditioning industry. It is expected that production on a portion of the line will be under way early in February.

Robert L. Leigh, who, for the past four years, was associated with the Hart and Cooley Mfg. Co., has been elected president and general manager of Air Control Products, Inc.

NEW DARKENING SHADE

A new darkening shade, designed for installation in lecture rooms, auditoriums, laboratories of schools, colleges, universities and hospitals, where a speedy change from a normally daylighted room to one of darkness is desired, has been placed on the market by Higgin Products, Inc., Newport, Ky.



The new darkening shade features simplicity of design and construction, providing quick, easy, positive darkening with trouble-free operation.

Neat, inconspicuous, instantly available when occasion requires, out of the way when not in use, eliminating unsatisfactory makeshifts, they are being extensively used in school lecture and class rooms for the showing of motion pictures and stereopticons.

IMPROVED IRON FIREMAN COAL FLOW STOKER

The Iron Fireman Mfg. Co., Portland and Cleveland, has introduced an improved domestic Coal Flow series. The gear case and fan unit is mounted next to the wall of the coal bin, leaving a maximum amount of clearance immediately in front of the furnace or boiler. The feed worm extends into the coal bin. Power is transmitted to the worm by means of a sprocket and chain drive, which is completely sealed in a grease-packed housing. Feed worm, with a metering section of smaller diameter, is made of cold rolled alloy steel, which is wrapped around and welded to a steel core. A volumeter of refined design constantly adjusts the rate of air feed. Two low-torque agitators are installed. The series is made in sizes with capacities from 30 to 150 pounds of coal per hour. Teeple controls are installed.

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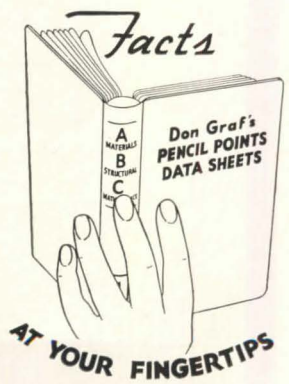
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PECOMASTICS FOR STRUCTURAL GLASS INSTALLATIONS
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MORTAR STAINS FOR BRICK AND MASONRY



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Please mail Don Graf Data Sheets to

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Four new and useful Data Sheets, just out. Prepared by Don Graf so that specifying and detailing will be easy and correct. All indexed, punched and ready to insert in your binders.

Pecora Paint Company, Inc.
Member of Producers' Council, Inc.
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ALSO MORTAR STAINS • SASH PUTTIES • ROOF COATING • PECOMASTICS FOR STRUCTURAL GLASS INSTALLATION



Milcor Metal Trim is used in the East Side Grade School, recently constructed in Evansville, Ind. *Architects:* H. E. Boyle & Sons, Evansville; *Plastering Contractors:* T. J. Dailey Co., Louisville, Ky.; *Material sold through* Geo. L. Mesker Co., Evansville.

More and more of our clients are recognizing the advantages of *metal* trim. I'm specifying MILCOR

Its permanent beauty, durability, hygiene, fire safety, low maintenance cost won wide recognition during the past year

Wherever *permanent utility* and *enduring beauty* are a consideration, there is a new appreciation of metal trim—even in quarters where it was seldom considered before.

There is an appropriate Milcor Metal Trim item for every job — a practical, economical medium for interior details in the modern tempo. Milcor, leader in this field, offers everything you need for either monumental or residential buildings. Milcor Expansion Door and Window Casings are especially applicable to small homes.

With Milcor Metal Lath and accessories, Milcor Metal Trim forms a coordinated, fireproof structure of steel which withstands severe stresses and strains without pulling away from the plaster or showing plaster cracks. Years afterward, it stands as a permanent tribute to your sound judgment.

Write today for the Milcor Metal Trim Manual, a detailed working manual containing a fund of information drawn from Milcor's extensive experience.





Type "A" Metal Base No. 657 is used in Parklawn, a government housing project with 518 living units, in Milwaukee, Wis. *Allied Architects,* Gerrit J. DeGelleke, Chief Architect. *(Photo courtesy of FHA).*

Unit of the MILCOR SYSTEM of fireproof construction

Milcor here uses the word "system" in its true sense —not to signify a limited, inflexible set-up applicable only under certain conditions, but to represent so great a range of individual products, types, weights, metals, etc., that a complete, *coordinated metal backbone* can be designed to suit *any* condition of fireproof construction — all with Milcor products engineered to work together.

F-67

MILCOR STEEL COMPANY
MILWAUKEE, WISCONSIN CANTON, OHIO
CHICAGO, ILL., KANSAS CITY, MO., LA CROSSE, WIS., ATLANTA, GA., NEW YORK, N. Y., ROCHESTER, N. Y., BALTIMORE, MD.
Sales Offices: Minneapolis, Minn., Little Rock, Ark., Dallas, Tex., Denver, Colo., Washington, D. C., Boston, Mass.

Suppose we want an upstairs telephone some day?



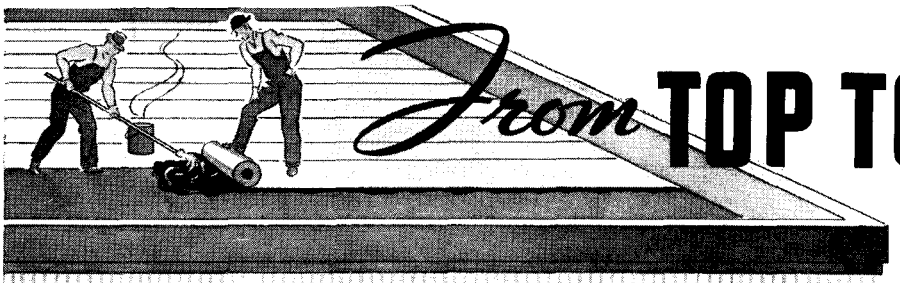
MANY specifications today provide the perfect answer to that "client's question": built-in conduit to locations for both present and possible future telephones. Such provision for the future is good business and will impress your clients—and good practice, too, for conduit is the one way to overcome the complications created by many of today's building methods.

Wall insulation, fire-stops, duct-work and concrete effectively prohibit "fishing" wires through finished walls and floors. But conduit, built in during construction, is always ready to carry wiring through. This means that extra telephones may be added without exposed wiring, without piercing walls and floors.

Built-in telephone conduit costs little. One or two lengths of small pipe are enough for the average small house. Call the telephone company's "Architects' Service" for suggestions in planning conduit layouts. No charge.

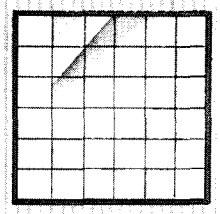
PLAN TODAY FOR TOMORROW'S TELEPHONES

AMERICAN TELEPHONE & TELEGRAPH CO. AND ASSOCIATED COMPANIES — BELL SYSTEM



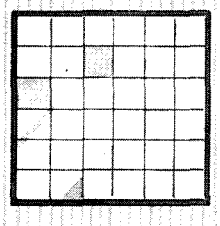
From TOP TO BOTTOM

Carey PRODUCTS



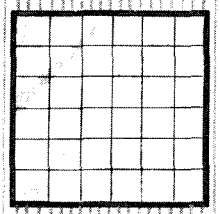
Carey Bonded Built-Up Roofs

Engineered to the individual requirements of each job—bonded to give definite years of repair-free, trouble-free service . . .



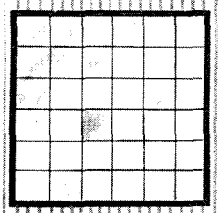
Carey Corrugated Siding

Made of asbestos and Portland Cement — meets industry's requirements for fireproof, rust-proof siding that will stand unusual stress, requires no painting or other upkeep—that is low in first cost and economically applied . . .



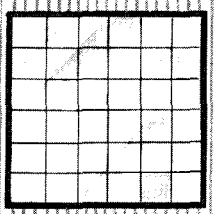
Carey Rocktex Insulation

Assures maximum control of temperature the year round—fireproof, rot-proof, chemically stable. Made in Bat, Wool and Granulated, to meet varying installation requirements . . .



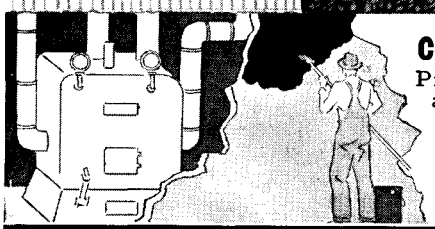
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Carey Heat Insulations

Meet every service condition from sub-zero to 2500° F. Usually return investment in a year or less; thereafter pay big annual dividends . . .



Carey Paints, Waterproofing

Protect basements against seepage of ground water and dampness. Insure a dry cellar. Prepared—ready for use. Can be easily applied by unskilled labor.

Build Low Upkeep into Modernization Jobs . . .

Especially well adapted to present day remodeling of commercial and industrial structures, CAREY PRODUCTS meet the architectural requirements of properties in which improved appearance, reasonable first cost and low upkeep are essentials.

In the development of these and other products which give extra service and better performance, CAREY Research is providing Architects and Builders with new ways of constructing and modernizing the nation's buildings.

See the Carey Catalog in Sweet's or write for samples and full information.

THE PHILIP CAREY COMPANY • Lockland, Cincinnati, Ohio

Dependable Products Since 1873

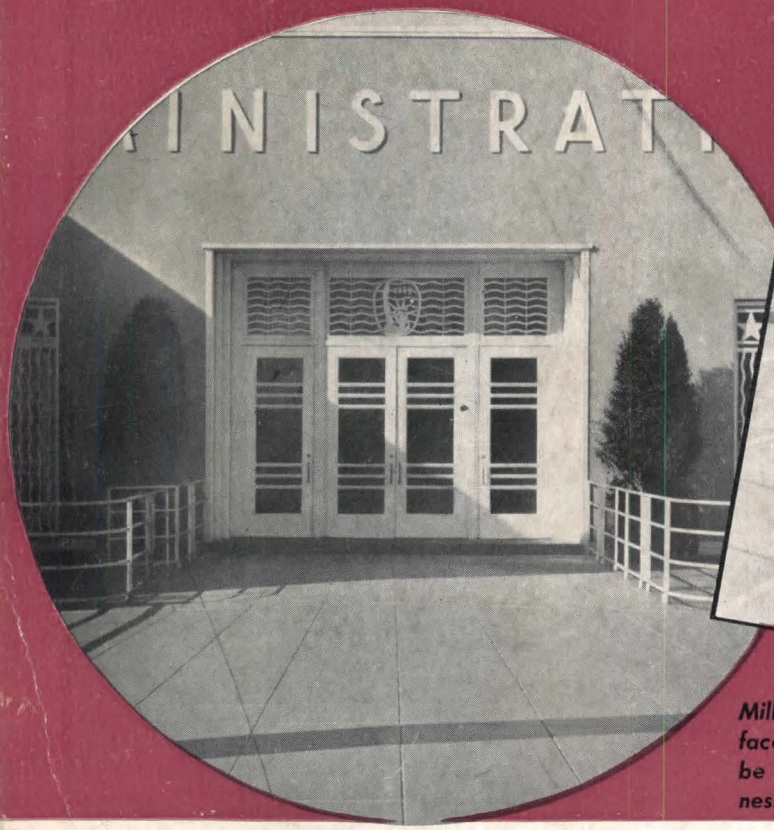
BRANCHES IN PRINCIPAL CITIES

Printing of PENCIL POINTS by The Gillespie Bros., Inc., Stamford, Conn., U. S. A.

HERE'S THE *Modern* WAY TO PROVIDE RECREATION SPACE ON FLAT ROOF AREAS

New Celotex Product is Colorful —Light in Weight—Resilient —Fire-Resistant

Celotex Traffic Top product was chosen as the ideal surface for the ramp leading to the Administration Building at the New York World's Fair.





Millions of feet will tread on this surface during coming months—and will be glad for its resilience, its restfulness, and pleasant feeling underfoot.

Copyright 1939, The Celotex Corp.

HERE'S the modern, inexpensive way to provide useful recreation space on flat roof areas of hotels, apartment buildings, residences, schools, hospitals, and industrial plants!

Traffic Top product, a new development by The Celotex Corporation, is Celotex cane fibre board thoroughly impregnated with selected bitumens—*attractive in appearance and impervious to weather.* Its resilient surface is comfortable under foot—ideal for pedestrian traffic, as evidenced by its use at the New York World's Fair. (*See photos*)

This amazing new material is easily applied to new or old roofs. It deadens sound transmission to floors below, protects built-up roofing from blistering sun rays, adds less weight than ordinary slag or gravel surfacing. *Passes firebrand tests, and is proofed against termites and dry rot by the exclusive, patented Ferox Process.* Available in red, green or black.

Use the coupon now to ask for specifications and sample!

The word Celotex is a brand name identifying a group of products marketed by The Celotex Corporation and is protected as a trade-mark shown elsewhere in this advertisement.

THE CELOTEX CORPORATION PP 2-39
919 N. Michigan Ave., Chicago, Ill.

Please send complete information on Traffic Top, with specifications and sample.

Name.....

Address.....

City.....

County.....*State*.....

CELOTEX

REG. U. S. PAT. OFF.

TRAFFIC TOP

TRADE MARK

Sales Distributors Throughout the World